

THE ARCHITECT'S NEWSPAPER

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REGIONAL PARK REVIVED WITH MAJOR NEW AMENITIES

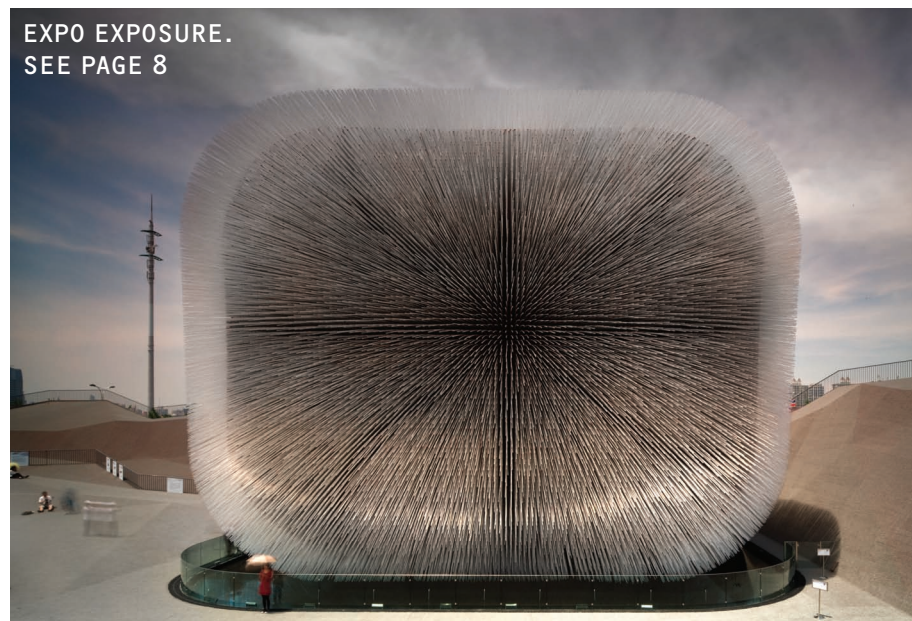
COURTESY RISF

Randall's Reborn

Randall's Island has long been a daunting landscape of deteriorating ball fields and overgrown parkland. But on May 19, the Randall's Island Sports Foundation (RISF) announced the completion of more than 60 new athletic fields, one of the final pieces of a decade-long effort to revive the island as a

recreational destination. Along with acres of landscaped open space, a waterfront promenade, and other public amenities, the vast project has transformed the forlorn site for residents of East Harlem and the city beyond.

The \$130 million field project, launched in 2007, fulfills the dream of **continued on page 6**



EXPO EXPOSURE.
SEE PAGE 8

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I. M. PEI TERMINAL AT JFK THREATENED WITH DEMOLITION



GEORGE CSERNA

TERMINAL HOUR

Preservationists have been trying for years to obtain a landmark designation for the 1970 I. M. Pei-designed Terminal 6 at JFK Airport, but they may have run out of time. On April 29, the Port Authority of New York and New Jersey announced its intention to demolish the terminal, calling it "obsolete," and arguing that maintaining it was not **continued on page 5**

DOWNTOWN MUSLIMS FIGHT TO BUILD A COMMUNITY CENTER

It's Not a Mosque

Sharif El-Gamal and Imam Faisal Abdul Rauf have spent some ten years trying to create an Islamic community center downtown. Yet it only took the month of May for that dream to almost unravel when it came up **continued on page 2**

SPECIAL PRODUCTS SECTION WATER WORKS

ELEGANCE, TECHNOLOGY, SUSTAINABILITY, EVEN CHROMATICS ALL COME TOGETHER IN THE LATEST DESIGNS FOR BATH, TUB, AND SHOWER FIXTURES. SEE PAGES 14-21

CONTENTS

04
SIMCITY
CHINATOWN

06
CAMP FLW?

11
KEYS TO
AECOM

04 EAVESDROP
24 DIARY
27 MARKETPLACE



Riverside Center at 60th Street
and West End Avenue.

COURTESY EXTELL

PORTZAMPARC WOOS NYC WITH TWO BOLD NEW PROJECTS

FRENCH KISSED

Christian de Portzamparc's name has barely been heard in New York since his LVMH Tower on 57th Street went up in 1999, a harbinger of all the brand-name architecture to come. That's about to change as the firm, Atelier Christian de Portzamparc, gets underway with two of its largest projects to date, **continued on page 10**

Hinchliffe Stadium (1932) in Paterson, N.J.



COURTESY CITY OF PATERSON

NEGRO LEAGUE STADIUM NAMED ONE OF 2010'S MOST ENDANGERED HISTORIC PLACES

ROOTING TO SAVE

Full-sized trees now grow between the stands of the Depression-era Hinchliffe Stadium in Paterson, New Jersey, which last month was named one of the "11 Most Endangered Historic Places" by the National Trust for Historic Preservation. Built by public funds in 1932, the concrete, horseshoe-shaped structure is one of only three still-standing stadiums that housed the professional Negro League during the Jim Crow era.

The stadium was shuttered in 1997 when the Paterson Public School district, which had been **continued on page 6**

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FLIGHT PATTERN

The indignities of international airline travel are legendary: from the time we take off our shoes at security, to the cramped legroom, to the long lines at U.S. customs counters. All these make airline travel one of the most dreaded adventures of modern life. But making it even worse for those departing from or landing in New York is the deplorable condition of local airports. It is depressing to enter nearly all the JFK terminals with their dirty and ragged commercial carpets, long, narrow, windowless transit passages, and pitted and scuffed sheetrock.

It may be hard to recall now, but JFK was not always an inferno of bad to bland terminal design, “deferred” maintenance, and commercialization of every possible wall surface. When it was opened to the public in 1962, Eero Saarinen’s TWA flight terminal, with its soaring spaces and Raymond Loewy–designed restaurant, must have been as thrilling as any of the new airports in Paris, Madrid, London, or Tokyo. This terminal, which defined the very idea of “Jet Set” travel in the 1960s, was deemed unsuitable for the needs of 21ST-century travel and slated for demolition, but then saved by local preservationists after years of fighting. The airline that “saved” the terminal—JetBlue—wrapped Saarinen’s organic design with a hulking, soulless structure that jettisoned TWA to a sad and useless existence at the side-lines of the much larger warehouse.

Now, JetBlue wants to enlarge its JFK presence even more by demolishing the adjacent Terminal 6, designed by I. M. Pei in 1970. Most likely, the airline will replace it with another bland barn. While not as flamboyantly iconic a work of architecture as TWA, Terminal 6 is nevertheless an important building for its technological sophistication and early use of glass mullions. Cleaned up and restored, it is far better than anything built—or likely to be built—at the airport anytime soon. Why not save Pei’s building and repurpose it into a complex that includes TWA and the newer structures, showing the way to a new type of “historic” yet functioning airline center? JetBlue could save a historic property that links to the glory days of international travel and prove its green credentials by saving perfectly usable structures. **WILLIAM MENKING**

Former Burlington Coat Factory with cast-iron building (at right), a potential landmark.



MATT CHABAN

IT'S NOT A MOSQUE continued from front page
against monkey gods, the BBC, and the city’s Landmarks Preservation Commission, once they bought two buildings—one a potential landmark—on Park Place last year for their new center, the Cordoba House.

The site, a former Burlington Coat Factory, is only two blocks from the World Trade Center site, a choice that made world headlines. But that, El-Gamal said, is merely a coincidence. “There’s a huge Muslim community down there, it might be the largest in the city,” he said, adding that it would be like a 92nd Street Y for both downtown and Islamic communities.

The 120,000-square-foot project will include a 500-seat amphitheater, restaurants, athletic and recreational facilities, a daycare center, and a prayer space. It is the last space which has caused much of the furor over what has been dubbed the “Ground Zero Mosque.” In an interview, Imam Faisal said he believed the location can aid the purpose of his group, the Cordoba Initiative, in improving Islamic-Western relations: “It gives us the opportunity to amplify the voices of the moderate Muslims who are the majority.”

Architecturally, the ambitious structure rises upwards of 200 feet. Imam Faisal spoke of the Aga Khan Awards as inspiration, while also stressing that “we want it to be part of the personality of New York City, but also expressive of our own values.” He added, “Muslim values have made some very important contributions to architecture.”

In May, illustrative models were shown to the local community board with strong geometric patterns and some abstract Arabic motifs. El-Gamal said the models were preliminary and that expression would come mostly from facade treatments, not form. The board overwhelmingly supported the proposal despite headline-grabbing complaints from some 9/11 victims’ families and a Tea Party leader who suggested that Muslim monkey gods of his own invention would be worshipped there.

The bigger challenge comes from the Landmarks Preservation Commission, which calendared one of the buildings in 1989, although the Burlington Coat Factory opposed designation. The issue is expected to be resolved this summer. Even if the building is landmarked, Cordoba House is prepared to build around it. “We’ll still build a landmark,” El-Gamal said. “It doesn’t stop anything.”

MATT CHABAN

LETTERS

FLOODS OF FEDERAL FUNDING?

Thank you for highlighting the meeting hosted by the Institute for Urban Design with the United States Army Corps of Engineers, MoMA’s *Rising Currents* designers, and curator Barry Bergdoll at the Center for Architecture (“Before the Deluge,” *AN* 09_05.19.2010). As one of the designers in the show, I can attest to the fact that the experience of envisioning different futures for New York was an extraordinary opportunity. In a followup to exhibition-related activities, representatives from the NRDC, the Van Alen Institute, and the design teams met at MoMA on May 20 to discuss how the project might relate

to new conceptual work on the Mississippi Delta. Barry Bergdoll raised an important point: Federal infrastructure funding can and must be directed to these kinds of visionary design efforts. When design has greater value at the city, state, and federal levels, real, positive, life-affecting change can occur.

SUSANNAH DRAKE
DLANDSTUDIO
BROOKLYN

CORRECTIONS

An article about efforts to reinvent Washington, D.C.’s Dupont Circle trolley station as a gallery (“Tunnel Vision,”

AN 08_05.05.2010) misstated the cost of the project. It would cost an estimated \$10 million, not \$100 million.

Our feature on design destinations (“Places to Go,” *AN* 08_05.05.2010) gave an incorrect opening date for the Triennale di Milano New York. It is scheduled to open in September.

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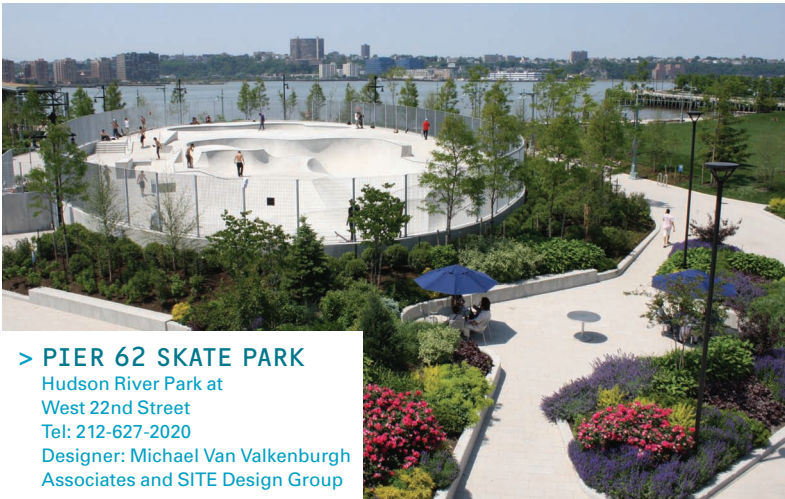


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A new skatable landscape has opened at Chelsea Cove, the latest section of New York's expanding West Side greenway. Replacing an existing skate facility on Pier 62, the 15,000-square-foot skate park is the first of its kind to be built on a pier. To reduce the park's load while achieving its 10-foot depth, blocks of structural EPS foam were used as a base, sanded on site, and topped with reinforced concrete and shotcrete. The clover-shaped bowl is accompanied by street elements circling the periphery, including ledges, stairs, and rails. "We wanted to provide a different style of skate experience," said Brian Moore, president of SITE Design Group, "something more organic, transitional, and challenging." The Solana Beach, CA-based firm worked with Michael Van Valkenburgh Associates (MVVA) to integrate the facility with the rest of the roughly 8-acre park. "Our main vision was to create not only a park for people moving along the bikeway, but primarily for the community," said MVVA senior associate Peter Arato. To this end, designers blurred the division between upland and pier, while adding a mix of uses, including a green roof-topped carousel. **REBECCA GORDAN**

REBECCA GORDAN

RALLY ROUND THE LOGO

We love a good scandal, particularly when it involves skylights and signage, and that's just what was brewing when the North Carolina Museum of Art unveiled its bold new graphic identity shortly before completing its \$86 million expansion designed by **Thomas Phifer**. Pentagram's **Michael Bierut** created the identity, confessing to us at a press jaunt that "I knew a lot of people would look at it and think 'WTF?'" His transformation of the museum's staid logo was not instantly legible, but it was undeniably chunky and way clever. The custom alphabet borrows curves not only from the museum's own oval skylights but the geometric letterforms are also a nod to **Josef Albers**, who taught at almost nearby Black Mountain College. Small comfort for locals who bristled at the cool, Bauhausian look. Luckily, when the Tar Heels gazed up at the skylights, they saw the light. Graphically, that is.

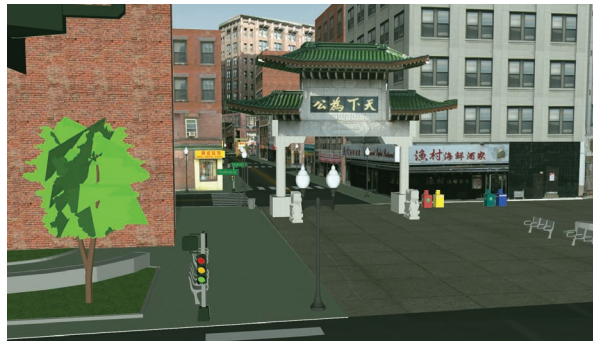
UNBEIGE BLUSHES AT BLUNDER

The blog Unbeige fumbled a bit of news that everyone has been awaiting for eons: the announcement that **Paige Rense**, editor-in-chief of *Architectural Digest*, was retiring. Rense has been at *Digest* since before most living creatures today were born, starting back in the '70s. Only thing is, Unbeige made her the "longtime editor" of *Architectural Record*. **Robert Ivy**, the editor of that publication, joked that he "was not going to leave *Digest* anytime soon."

GEHRY GROWLS

At a press luncheon presenting the New World Symphony academy in Miami designed by **Frank Gehry**, we were seated next to the architect himself and managed to hold his attention, that is, until **Victoria Newhouse** announced she'd come straight from hand surgery. Still, Gehry did mention to us the hoopla dogging him since he told **Tom Pritzker** that going for LEED has become overly politicized. He said he cannot believe the attacks on his commitment to sustainability, harboring special disdain for **Horace Havemeyer III**, the publisher of *Metropolis*, who wrote a condescending and sanctimonious letter, Gehry said, that he did not appreciate one little bit. Burn, bridges, burn!

SEND FUSILLADES AND BRIMSTONE SALVOS TO EAVESDROP@ARCHPAPER.COM



toward finding the housing, job, or social space their character wants.

Afterwards, participants discuss the constraints they encountered as their character and the tradeoffs the neighborhood faces. For example, more commercial zoning will create jobs, but at the expense of space for affordable housing. "One of the goals of this process was to get people to think about their own personal preferences in relation to their character's preferences," Gordon said. "If someone said, 'We need more Starbucks on the corner' or something, other people in the room might respond, 'Well, how would your character, Hong Yee, feel about that?'"

The time is ripe for such discussions. Boston's Chinatown is in flux, with expensive real estate accumulating and tourist hotels opening. Expansions of the Tufts and Emerson campuses are in the works, with developers closely eyeing the adjacent under-utilized industrial land to the south.

With the launch of the game, those discussions not only engage a wider swath of society—the mean age at meetings is now a mere 30 years—but are also sparking far more enthusiasm. "I never heard anyone cheer at a community planning meeting before," said ACDC's executive director Janelle Chan.

JULIA GALEF

COMMUNITY MEETINGS ATTRACT YOUNGER PARTICIPANTS WITH SIMULATION VIDEOS

STREET GAMES

A roomful of gray hair is par for the course at most community planning meetings. The luring of a new generation of participants has long stymied community developers and planning commissioners. So a diverse group in Boston decided that if young people weren't likely to show up at community meetings, they'd join them on their turf by making community planning play like a video game.

A \$170,000 MacArthur Foundation grant was awarded last year to the team aiming to integrate computer gaming into the planning process. Using Boston's Chinatown neighborhood as a testing ground, Eric Gordon, a New Media professor at Emerson College and software developer Muzzy Lane led members of the Asian Community Development

Corporation (ACDC) and the Metropolitan Area Planning Council in creating a game set in a virtual replica of the real Chinatown. In May, they launched the game at local planning meetings across the actual neighborhood.

Participants play as one of 15 characters, each with a goal and a life story modeled after interviews with real-life denizens of Chinatown. They include "Mei Soohoo," who immigrated recently to help look after her grandchildren and wants to find housing near other senior citizens, as well as a Tufts dental student "Evan Mira," who wishes he could find an inexpensive place to hang out and study late at night. In the shoes of Mei, Evan, or one of the 13 other avatars, participants explore the virtual neighborhood and collect points for the progress they make



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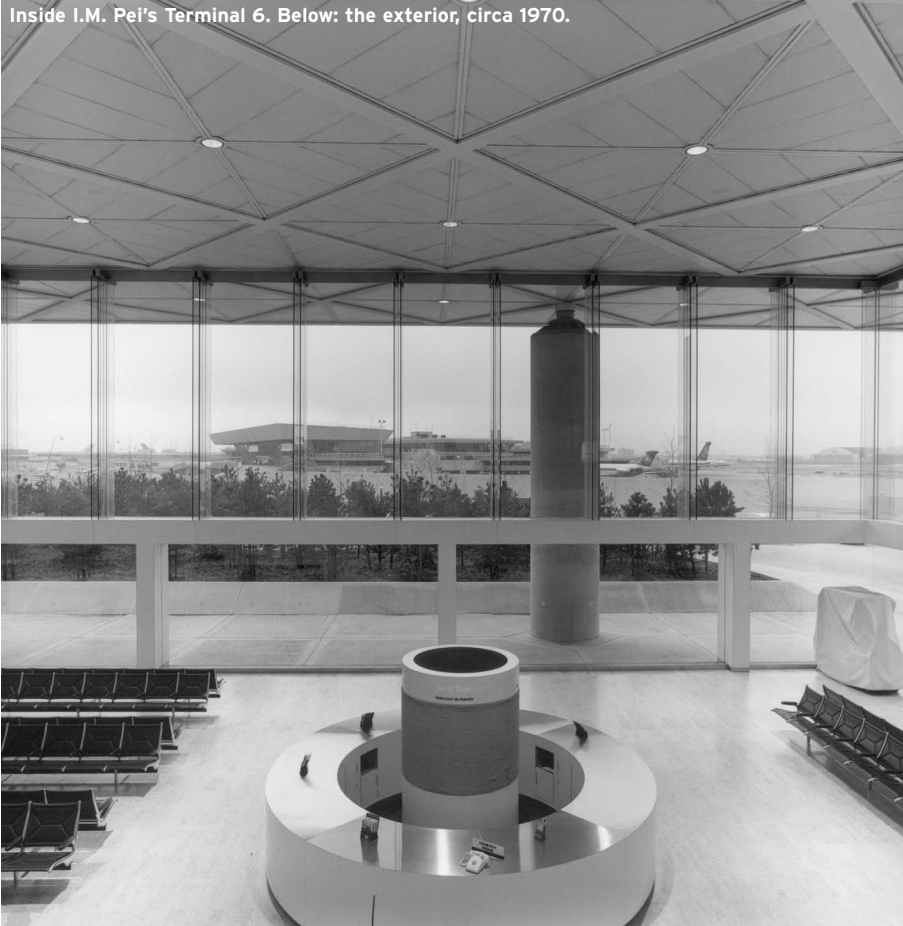
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Inside I.M. Pei's Terminal 6. Below: the exterior, circa 1970.



TERMINAL HOUR continued from front page a prudent use of resources. "This came as quite a surprise to us, and a great disappointment," said Pei Cobb Freed partner George Miller.

The terminal, which originally housed National Airlines and later JetBlue, is due to be razed, along with six cargo buildings and hangars, at a cost of \$42.3 million, yielding estimated savings of \$1.7 million each year thereafter. Although no precise date for the demolition has been set, the Port Authority predicts it will happen next year, after which time JetBlue will use the space to build an expansion for their growing international operations.

Terminal 6 sits next to another pedigreed building at JFK, the 1962 Eero Saarinen-designed Terminal 5, which the Port Authority agreed to preserve largely intact after heavy lobbying from the public and preservationists several years ago. However, without the landmark designation that Saarinen's building enjoys, Terminal 6 will have a more difficult time obtaining a stay of execution. "The Saarinen building has historic status. The I. M. Pei building does not," said Port Authority spokesperson Ron Marsico.

Pei Cobb Freed, along with preservationists like New York Tristate DOCOMOMO, disagree. They cite the

terminal's expansive, clear-span pavilion space, a style that set a precedent for later I. M. Pei buildings such as the Louvre Museum's pyramid and the John F. Kennedy Presidential Library and Museum in Boston. Its all-glass facade was created with an unprecedented use of glass mullions in place of the typical metal ones, above which hangs a series of glass panels, one of the first suspended glazing systems built in the United States. To add to the terminal's airy feel, Pei's team devised an innovative drainage system that feeds into the terminal's exterior concrete columns, to avoid having to extend a vertical column of ductwork down from the ceiling. "The transparency of the glass and the uninterrupted ceiling are what give the building its character," said Pei Cobb Freed partner Michael Flynn.

The design is also notable for its approach to managing congestion, which in 1970 was just beginning to be a

major pressure at airports. "We were designing just as there was this colossal expansion in the capacity of planes," Flynn said. Rather than placing the arriving and departing passenger traffic in the same location at the front of the building as was the norm, Pei separated the main terminal from the airline gates with a raised walkway, creating space behind the building for arrivals and leaving the front of the building exclusively for departures. An innovative approach then, separation is now standard.

DOCOMOMO is now in talks with other local organizations to band together in support of Terminal 6, and is calling for public support for preservation or reuse. "It would be a total waste of energy and money and resources to demolish a building of this scale," said DOCOMOMO-New York chair Nina Rappaport. JetBlue did respond to calls for comment. **JG**



COURTESY AMIAGA STUDIOS

SPANNING GENERATIONS



Building on the last remaining site in McKim Mead & White's **Columbia** campus wasn't the only challenge architect **José Rafael Moneo** faced in designing the university's new science center. It also had to be built atop a gymnasium without disrupting athletics. So **Arup** engineers envisioned the new structure as a large truss—its diagonals reflected in a daring crisscross façade—and erected it using an ingenious system possible only with structural steel. This innovation not only kept the gym in operation but also produced the vibration-free spaces so critical for laboratory work. As the final piece in a century-old campus puzzle, this new classic in a Beaux Arts setting proves there's more than one way to bridge a generation gap.

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Structural Engineer: Arup
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THE ARCHITECT'S NEWSPAPER JUNE 16, 2010

LOW-IMPACT COTTAGES TO HOUSE FALLINGWATER VISITORS



COURTESY PATKAU ARCHITECTS

ROOMING WITH WRIGHT

For years, overnight visitors attending Fallingwater's educational programs have bunked down in a cramped, four-bedroom house near Frank Lloyd Wright's masterwork in Mill Run, Pennsylvania. "We were literally sardining up to 16 students in that house at one time," said Lynda Waggoner, director of Fallingwater and vice president of the Western Pennsylvania Conservancy, which operates the property. "We realized that demands on our programming were increasing, and we wanted to be able to offer people a more intimate experience of Fallingwater."

On May 21, the conservancy

unveiled an ideal solution in Patkau Architects' competition-winning design for six low-impact, energy-efficient cottages. Based in Vancouver, British Columbia, the firm prevailed over runner-up Wendell Burnette Architects and third-place winner Olson Kundig Architects with a subtle but provocative scheme burrowed into a high meadow a 20-minute walk from Fallingwater. Surrounded by a hardwood forest and rolling swells of earth, the ensemble melds into the landscape rather than rivaling Wright's landmark below.

The basic concept was borrowed

from Fallingwater itself, whose cantilevered form can be read as an intensification of the Bear Run ravine. "We took a similar strategy to the meadow above, and tried to intensify the ground form," explained principal John Patkau. With a preliminary budget of \$150,000 per unit, the design is based on a corrugated-steel culvert with openings carved into the roughly 650-square-foot structures. The plan includes four one-bedroom and two two-bedroom units, all with modest kitchens and bath facilities. Besides being inherently cost-efficient, the approach allows cottages to be expanded from

a few units to a dozen or more as funds become available. "The more undulations we construct, the more powerful the experience will be," Patkau said. (The conservancy aims to build two cottages this fall, for occupancy next summer.)

The design is also in keeping with the conservancy's stewardship of Bear Run Nature Reserve, the surrounding 5,000-acre area. Soil-covered construction reduces heating and cooling requirements, while a solar thermal collector will provide heat. Meanwhile, the water system ties into Fallingwater's existing treatment facility that recycles waste-

water, allowing designers to approach net zero energy and water usage.

The discreetly evocative approach impressed the jury, which included Ed Feiner, Reed Kroloff, and Lord Peter Palumbo. Noting that it reflected Wright's adage that a house be "of the hill," not "on the hill," they also saw echoes of indigenous landforms such as those created by Ohio's Native American mound-builders. "We felt this was not about a new building having a conversation with Fallingwater," Waggoner said. "It was about a new building having a conversation with the landscape."

JEFF BYLES

RANDALL'S REBORN continued from front page then-Parks Commissioner Robert Moses, who in the 1930s aspired to transform the 480-acre island into playing fields and public pathways. "When we opened the fields the other day, Moses' vision was finally completed—we are really turning the island into a state-of-the-art athletic facility," said Rick Parisi, managing partner at M. Paul Friedberg and Partners (MPFP), lead architect for the project. The new fields are expected to double the island's visitors, currently numbering 700,000 annually, with an array of facilities for soccer, softball, baseball, football, lacrosse, and cricket. Improvements also include artificial turf on 11 fields for year-round use, lighting for evening play, restrooms, dugouts, and bike racks.

The masterplan forged by MPFP recovered land from various institutions—including the Manhattan Psychiatric Center and the Wards Island Water Pollution Control Plant—that were a major obstacle to creating connectivity and giving the island an identity as a singular park. The present phase improves orientation in the landscape through a grid inspired by Manhattan's 625-foot-long West Side blocks. "The grid helped us to generate familiarity and orient the fields properly," said Ricardo Zurita, principal of Zurita Architects, which collaborated on

the masterplan and other aspects of the park, including the design of new sculptural comfort stations that serve as nodes along the grid. The artificial fields were also inserted along the edges of the island's natural areas. "By doing this we tried to blur this very artificial landscape and blend it seamlessly with naturalistic elements," Zurita said.

Other park additions include the planting of 4,000 trees in tandem with PlanNYC's Million Trees initiative, as well as new water-front pathways designed by RGR Landscape Architecture that offer scenic views along the East River. Elements remaining to be finalized are the restoration of shorelines—including sea wall, riprap, and areas of natural beach, as well as several more ball fields and a path providing access to a new bridge connecting to the Bronx Greenway.

The project marks a milestone for RISF, which manages the island as a public-private partnership with the New York City Department of Parks and Recreation. Aimee Boden, executive director of RISF, said the new work complements additions such as the 2005 Icahn Stadium and the Sportime tennis center, completed last year. "I really hope that this galvanizes the island," she said, "and brings it to its place as a regional park facility where New York City goes to play." **RG**



COURTESY CITY OF PATERSON

ROOTING TO SAVE continued from front page using it for high school sporting events, noticed that one end of the stadium appeared to be sinking into the ground. A flimsy fence, easily breached, now blocks the open end. Inside, the stadium is covered with graffiti and signs of drug use; copper pieces from the original structure have been stolen. By the National Trust's count, the stadium has suffered 30 instances of attempted arson.

Much of the stadium's deterioration, such as the trees, is due to sheer neglect. "Those could easily have been taken care of over the years with some very inexpensive weedkiller," said Brian Lo Pinto, who co-founded the nonprofit Friends of Hinchliffe Stadium and

grew up two blocks away from it. But some of the destruction has been intentional. Several years ago, the Paterson School District demolished one of the entrances to make it wide enough to store their portable trailers in the stadium.

Since Hinchliffe made it onto the National Register of Historic Places in 2004, however, revived attention has brightened its prospects. Legislation signed by President Obama last spring directs the National Park Service to study the stadium to determine whether it qualifies as having "national significance" as a historic landmark, said Walter Gallas, Director of the Northeast Field Office of the National Trust. If it succeeds, as he expects it will, that designation

could make the stadium eligible for much-needed funds from sources such as the federal Save America's Treasures program.

In April, Friends of Hinchliffe Stadium won a \$32,000 partial matching grant from the New Jersey Historic Trust, which they will be using to commission a report assessing the state of the building, its rehabilitation needs, and a detailed cost breakdown. Lo Pinto estimates a full restoration may require between \$15 and \$25 million.

Considering that the stadium faces imminent danger but has historic significance and ample popular support, the National Trust realized its listing the stadium as one of this year's "11 Most Endangered Historic Places" could make a real difference to its fate. "We looked at Hinchliffe and we saw a lot of things going in the right direction," said Gallas. "It wasn't a case where only a handful of people are saying 'We gotta save this place' and they're the lone voices in the wilderness." In addition to support from Friends of Hinchliffe Stadium, he pointed to Paterson's own citizens, who overwhelmingly voted last year to let the government sell up to \$15 million in bonds for a full restoration.

JG



The Bioscleave House on Long Island (2008).

COURTESY ARAKAWA + GINS

SHUSAKU ARAKAWA, 1936–2010

There are just a handful of artists who have altered the direction of cultural history, and Shusaku Arakawa, who died on May 18, is arguably one of them. Beginning with his seminal publication of *The Mechanism of Meaning* in 1971, a philosophical experiment that received extensive praise by artists and physicists alike, Arakawa contributed to what in the curatorial field we often call “open works,” namely projects that have neither a fixed beginning nor end. His works were beautiful in being visionary, and were designed to stimulate controversy and discourse, just as his ideas were intentionally provocative.

Arakawa is particularly known for his early period of work, following the Japanese artist’s arrival in New York in 1961 and his friendship with Marcel Duchamp, who would have a great influence on his practice in later years. Together with his partner Madeline Gins, whom he met in 1963, he founded the Architectural Body Research Foundation, and went on to exhibit internationally. But it is the period when he moved more explicitly toward architecture that is of particular interest. During this time Arakawa and Gins designed and built several major projects and published their writings extensively.

Arakawa was interested in a purely theoretical form of architecture, one that was performative and whimsical while being deadly serious in its intent to resist conventional

wisdom. One of his key concepts was “reversible destiny,” through which he argued that mortality was irrelevant, and if anything, an ethical challenge to be overcome. “Another way to read reversible destiny,” Arakawa and Gins argued in *Architectural Body* (2002), and “a less radical way, but for some people, we are given to understand, a perhaps less terrifying and therefore more inviting way—is as an open challenge to our species to reinvent itself and to desist from foreclosing on any possibility, even those our contemporaries judge to be impossible.”

Profoundly concerned that architects had neglected the human body, Arakawa sought to remedy that fact through an embrace of flexible spaces, colorful materials, and organic forms in his many architectural renderings. His built works too were playfully unconventional, such as the Bioscleave House, completed on Long Island in 2008. Composed of an undulating concrete terrain sweeping around a sunken kitchen and central living space, the house is intended to keep its occupants literally off-balance and thus awake to the world around them. This strategy of creatively disorienting a structure’s inhabitants was applied on a large scale in a park in Gifu Prefecture in Japan, known as the Site of Reversible Destiny–Yoro Park. Opened in 1995, the 7-acre site includes a steeply-sloped

basin with mounds, hollows, and pavilions meant to revitalize visitors through dynamic cognitive and perceptual experiences.

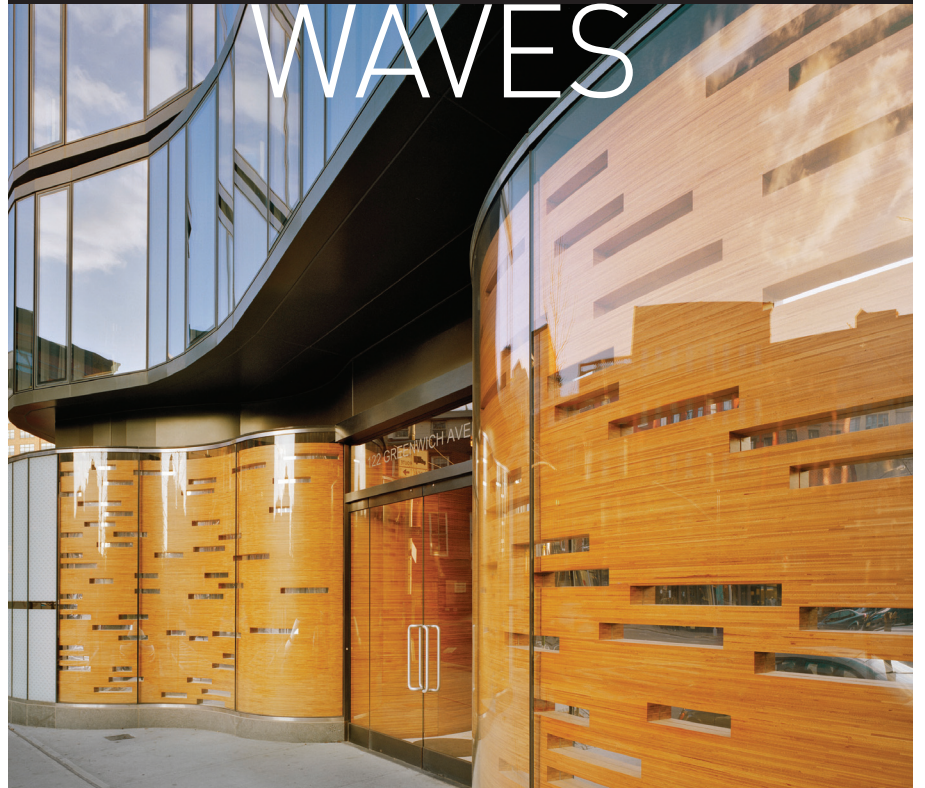
Arakawa’s approach dovetailed with larger developments in the visual arts, in which space became an increasing focus of work that was situated outside of the frame, gallery, or museum. As curator and director of the Slought Foundation in Philadelphia, where we have had the pleasure of collaborating with Arakawa and Gins over the years, I am indebted to Arakawa’s efforts to expand the fields of art and architecture. Besides anticipating many of today’s social, ecological, and discursive concerns, his holistic approach encourages us to move beyond the museum itself to enact a transformative politics of engagement. Perhaps the creator of “reversible destiny” would want us to think of his death not as the end, but as one more step in enacting his legacy of a life-enhancing architecture that makes possible a continual redefinition of culture itself.

AARON LEVY



COURTESY SLOUGHT FOUNDATION

MAKING WAVES



Greenwich Village has a current all its own, so architect **Kohn Pedersen Fox** wanted a free-spirited façade for new condo **One Jackson Square**. More than just eccentric expression, the undulating walls maximize the site’s allowable floor area in two separate zoning districts. Realizing a design this fluid demands an extraordinary level of precision. With no two window panels alike, high-tech computer modeling needed old world craftsmanship to produce the desired metal and glass waves—making the new facade at Greenwich and 8th as unique as its time-honored neighbors.

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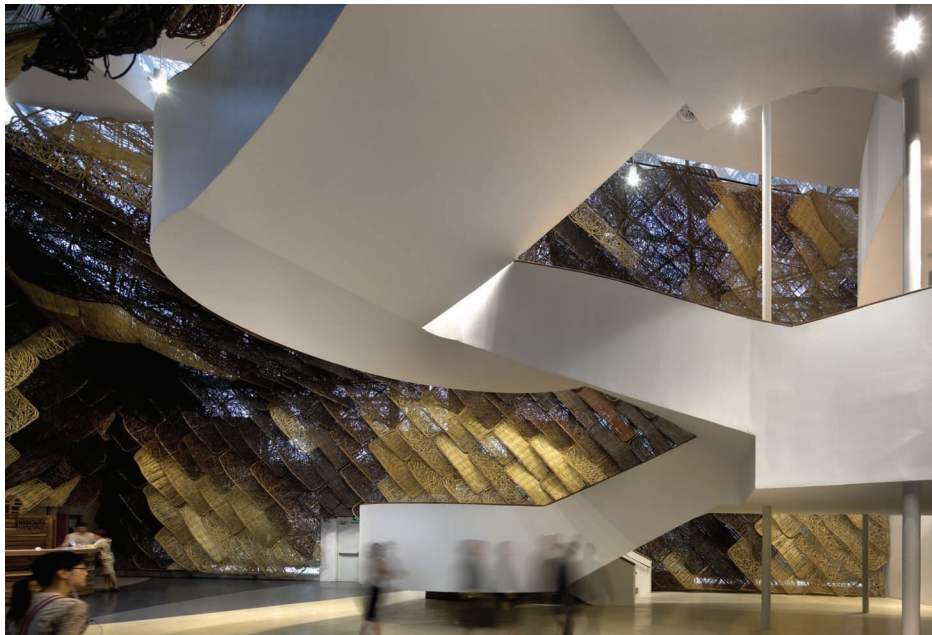
Architect: Bill Pedersen,
Kohn Pedersen Fox
Associates
Photo: © Paúl Rivera

THE ARCHITECT'S NEWSPAPER JUNE 16, 2010

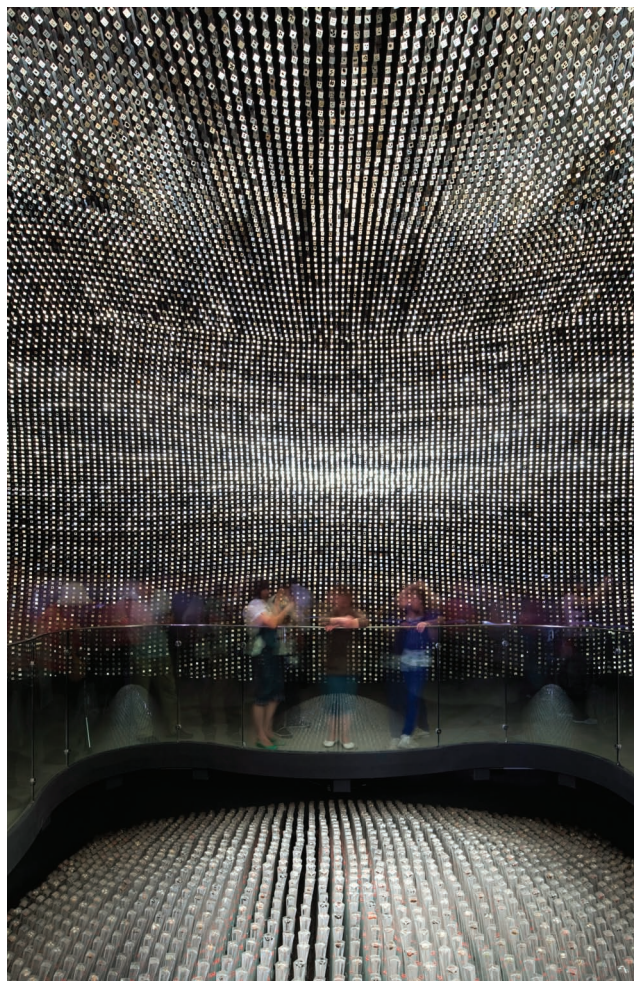
KOREA PAVILION



SPAIN PAVILION



UK PAVILION

BUILDING
BOOM

PHOTOGRAPHS BY NIC LEHOUX

At Shanghai's Expo 2010, which runs through October, the two world powers—China and the U.S.—may be offering dispiriting visions of the future, the former with its kitschy, grandiose Oriental Crown; the latter with the bland convention-center look. ("It's fine," was all Hillary Clinton could say about the building on a recent visit.) But there were still plenty of design efforts that citizens of other nations could be proud of: By far, the showstopper has been London-based Thomas Heatherwick's U.K. Pavilion, a marshmallow-shaped stunner called the Seed Cathedral that sprouts some 60,000 transparent

rods, each implanted with seeds at the tip that sway in the breeze, funnel light by day, and glow by night. South Korea's contribution designed by Mass Studies of Seoul takes the concept of "sign and space" literally and extrapolates the Korean Han-guel alphabet into three dimensions while pixilating it in two, with thousands of Han-guel panels on the exterior by Korean artist Ik-joong Kang. And for Spain, the Barcelona architects Miralles Tagliabue/EMBT created a twisting, writhing structure clad in exquisitely crafted wicker scales. Three cheers for making smaller better.

ARIC CHEN

Rendering of London's curbless Exhibition Road.



COURTESY DIXON JONES

LONDON AUTHORITIES HIT A BUMP IN PLAN TO SMOOTH OUT EXHIBITION ROAD

MUSEUM MALL

Some 11.5 million visitors amble along Exhibition Road as it passes several of London's most important museums. At peak traffic hours, up to 700 vehicles an hour also use it.

It's a situation that administrators in the boroughs of Kensington and Chelsea and the City of Westminster have been trying to alter since 2004 by implementing an ambitious plan to turn 800 meters of Exhibition Road into a single-surface roadway. A narrow channel down the middle would allow vehicles, while the rest would be given

over to pedestrians. The idea of a curbless roadway being safer and more effective in slowing traffic originated with the Dutch traffic engineer Hans Monderman, and has been gaining momentum in Europe. The design by Dixon Jones features a dark-and-light granite block that runs from building line to building line, interrupted only by black cast iron drainage covers and strips of "corduroy" paving.

Advocates believe the single surface responds well to the needs of people using wheelchairs, motorized carts,

and strollers, as well as the elderly and partially sighted, according to the famed thoroughfare's website (www.exhibitionroad.com). Ironically, however, 28 disability groups led by Guide Dogs for the Blind Association have objected to the design, and want to keep some form of curb in place, arguing that guide dogs will be confused without a curb.

Already under construction—the first curbs were torn up in March, accompanied by singing workmen to celebrate the event—the single-surface plan is supposed to be complete by the 2012 Olympics. The design will undoubtedly make it a spectacular new pedestrian space for London, but the idea that the single-surface design helps with traffic is dubious at best. Exhibition Road is currently inside the city's congestion zone, but this will reportedly soon change when the borders for this controversial pay-to-drive plan are shrunk back to its original borders. Like Times Square with its own new pedestrian plazas, moving vehicles will crawl through its central spine while tourists soak up the sights and fumes.

WILLIAM MENKING

OPEN > BOOKSTORE



FLOTO • WARNER

> OHWOW BOOK CLUB
227 Waverly Place
Tel: 646-370-5847
Designer: Rafael de Cárdenas/
Architecture at Large

Below street level in a West Village brownstone is OHWOW, a pocket-sized bookstore whose design was inspired by a 1988 Swatch watch. Streamlined graphics and angular mylar shapes were chosen to create a mood of "disorientation and melancholy" that focuses visitors on the space, said designer Rafael de Cárdenas. "It makes them forget where they are coming from, and sucks them into this world." Drawing on his vintage Swatch collection, along with the geometric patterns of Navajo blankets and prewar New York City bathrooms, Cárdenas transformed what once was a Laundromat into a sleekly styled lair for the creative collective OHWOW, which specializes in downtown art offerings. Serving both as boutique and reading room, the 150-square-foot space includes a black-and-white tiled floor, as well as a floating shelving system illuminated by raw bulbs on porcelain bases, and fluorescent light fixtures in the ceiling. In a few bold moves, Cárdenas offers a strong identity for the collaborative, which aims to make artist-produced goods more accessible to the public. "Generally, bookstores tend to be under-designed," he said. "But I think it's better to be a flash in the pan." **RG**

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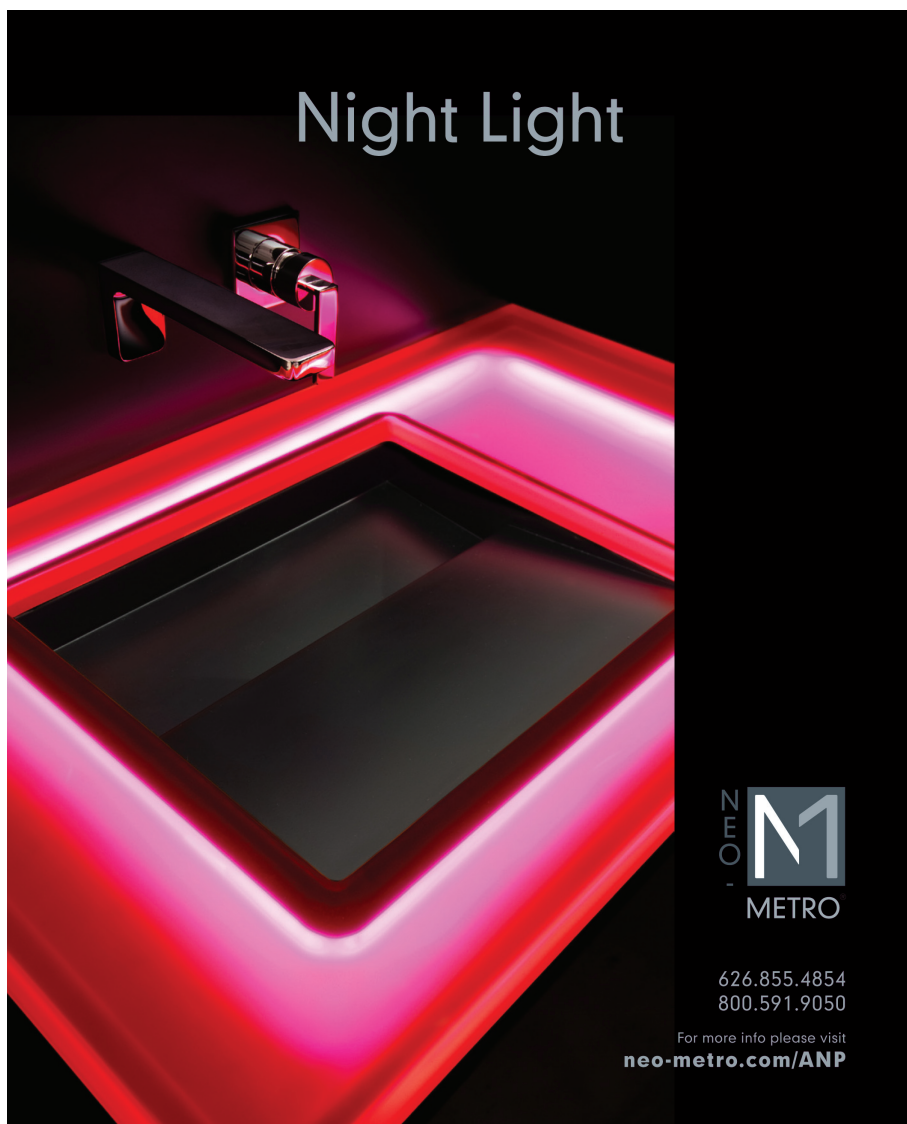
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FRENCH KISSED continued from front page the Riverside Center and Carnegie 57, both for flourishing diamond-dealer-turned-developer Gary Barnett and his Extell Development.

"They're very reasonable, they're not prima donnas," Barnett said in an interview. "We give them all kinds of challenges to hit and they do. They're creative and also able to handle the challenges of building in New York and designing in New York and keeping the budget in mind while still coming up with something spectacular."

Both the Riverside Center and Carnegie 57 present considerable challenges. The former occupies the final site at Riverside South, an 8-acre space that was originally designated for a 2 million-square-foot TV studio. Instead, Barnett has proposed a 3 million-square-foot residential complex with six signature crystalline towers by de Portzamparc. The City Planning Commission certified the project on May 24, kicking off the seven-month public review process.

The following day, the announcement of Carnegie 57 made the front page of *The New York Times*, touting that it would become the tallest residential tower in the city at 1,005 feet, surpassing both Frank Gehry's Beekman Tower (867 feet) and the Trump World Plaza (861 feet). More noteworthy, perhaps, is the fact that the tower, which Barnett hopes will command the highest prices in the city, is coming along at a time when the economy is improving but far from the heights of architectural bombast just a few years ago.

And this was no spec rendering. Foundation work began on Carnegie 57 in April and steel girders should be rising above the sidewalk by the end of June. Barnett had been trying to make the site—near 7th Avenue, across from Carnegie Hall—larger but he wound up with an offset-L where the 57th Street frontage is 150 feet compared to 70 feet on 58th Street.

André Terzibachian, a de Portzamparc principal, said the greatest challenge for the designers was determining how to take this unusual lot, along with the strict setbacks mandated by the zoning code, and craft it into an elegant, cohesive tower. De Portzamparc decided to curve the setbacks,

Carnegie 57 is mid-block on the north side of 57th Street.



creating a cascading effect to express "New York's vertical energy," according to Terzibachian.

The east and west are more like cuts than cascades—in part because the vertical reflections had to be masked in the crook of the L where a semi-abstracted "Klimt" pattern, in the architect's words, employs a third type of glass. The most difficult part of the design was making it all invisible from the inside. "Our client's concern is that it had to be as nice as possible, not too aggressive," Terzibachian said.

Barnett demurs at the suggestion that brand-name architecture is a new approach for a firm that has worked in the past with the likes of Costas Kondylis, Lucien Lagrange, Cetra/Ruddy, and Cook + Fox. "We seek out the right architect and the right aesthetic for each project," he said. Still, with more high-profile projects underway, such as SOM's Gem Tower in the Diamond District and KPF's World Product Centre on the Far West Side, Barnett said he will continue to work with good firms. Names? "You'll have to wait and see," he said. **MC**

AT DEADLINE

EAST SIDE'S ALL ABOARD

After years of planning, New York City is finally moving ahead with one of its more ambitious yet simple transportation projects: a bus rapid transit system serving eastern Manhattan. On June 7, city officials announced that starting in October, new dedicated bus lanes would be installed northbound on 1st Avenue and southbound on 2nd, serving much like an overland subway with stations every ten blocks or so, where passengers will pay before boarding. Signal prioritization, another time-saving maneuver, is planned for a future phase beginning next year. The project is meant to alleviate congestion, speed up buses that now take 90 minutes to cover the 8.5-mile route from Houston to 125th Street, and create a "complete streets" system, though a protected bike lane that was to have run the entire length of the route will now terminate at 34th Street. A similar system in the Bronx has sped up buses by 30 percent.

HUDSON YARDS DEAL FINALLY SEALED

Speaking of long-gestating projects, it took two years, but the Related Companies finally signed a contract for Hudson Yards with the MTA on May 26. It happened to be the same day *The Wall Street Journal* revealed that the developer received a major investment of \$475 million from the Ontario Municipal Employees Retirement System toward the \$15 million, 26-acre development on the Far West Side. Related put \$21.7 million into escrow as art of its deal with the MTA, but will not begin paying the \$1 billion it agreed to when it took over from Tishman Speyer—the initial winning bidder in 2008—until a series of triggers, agreed to in April, are met, such as Midtown commercial rents at 11 percent (around 14 percent in May) and AIA commercial billings above 50 (48.5 in April).

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WITH 45,000 EMPLOYEES, OFFICES AROUND THE GLOBE, AND EXPERTISE IN NEARLY EVERY FEATURE OF THE BUILT AND NATURAL ENVIRONMENT, AECOM IS A GIANT IN THE FIELD. BUT WHAT IS IT? **BY AARON SEWARD**

MAKING IT BIG

Reconstruction work at the World Trade Center in New York has required a level of coordination and cooperation that would demoralize even the largest of integrated design firms. This is especially true of the transit hub, which reaches out to connect the various buildings on the site with multiple train lines traversing Lower Manhattan.

The way it is told in the halls of AECOM—the company in charge of the hub's engineering, site preparation, PATH facilities, security, wayfinding systems, and more—getting a handle on Santiago Calatrava's vision for the project proved to be a tall order for the transportation experts assigned to the job. The Spanish architect may

be renowned for his clarity and eloquence, but his high-flown presentations proved to be Greek to these men and women who are more accustomed to planning circulation paths and calculating load patterns. Luckily, AECOM had a solution to this communication breakdown. It reached into the voluminous folds of its global network and pulled out a few architects—employees of a former DMJM office in Arlington, Virginia, to be specific—sending them north to act as emissaries and interpreters between the silver-tongued architect and his iron-eared collaborators. The result, reportedly, has been a smoother integration of the project's sculptural and functional design elements.

The past decade has seen a proliferation of large and complex projects that draw upon global resources both intellectual and material. The World Trade Center is but a small example. Entire cities are being built from scratch in the wilderness of China. Luxury developments stocked with the finest in convenience and culture are rising from the deserts of the Middle East. As the projects have gotten bigger, more all-encompassing in their scope, and located in what were once far-flung corners of the world, the firms that design and build them have followed suit. No one company has taken this impulse further than AECOM. With 45,000 employees and offices on every continent, this megalith has

assembled expertise in every area necessary to design, build, and fuel a modern city. Its reason for being—"to make the world a better place"—is as magnanimous as it is grandiose; its purpose—"to enhance and sustain the world's built, natural, and social environments"—is as singular as it is vague.

If you have never heard of AECOM, or if you have only just recently become aware of the name but aren't certain what exactly it is or does, you are not alone. Up until last year, AECOM was little more than a holding company, a fairly abstract entity that held together a loose consortium of design, engineering, and project management firms operating in their own sectors and under their own

names. Its genesis dates to the late 1980s, when Kentucky-based Ashland Oil, looking to diversify its business, purchased five large architecture and engineering companies, creating a design firm called Ashland. The oilmen, however, soon lost interest in this line and allowed the companies to buy themselves back. In 1990, those five firms, including architecture giants DMJM and Frederic R. Harris, established the AECOM name, which stands for architecture, engineering, construction, operations, and management. From that moment forth, the growth did not cease as more and more firms were acquired and more and more disciplines were incorporated. In 2007, AECOM became a publicly traded company, and today it is one of America's biggest firms with more than \$6 billion in annual revenue.

This mushrooming to such gargantuan proportions was not conducted randomly, of course. Rather, AECOM leadership singled out companies for acquisition that filled a market or geographical niche not yet represented in the portfolio. To use architecture as an example, shortly after 1990, Spillis Candela of Miami was acquired for its expertise in civic and courthouse design. Hays Seay Mattern & Mattern of Virginia were brought aboard for their cultural experience. Chinese firm CityMark was purchased because, well, they were in China. EDAW was sought out and wooed for its highly developed global planning and landscape design practice. Most recently, Ellerbe Becket was merged for its strength in the Midwest and expertise in sports and healthcare typologies. That last acquisition more or less rounded out AECOM's portfolio, giving it influence everywhere on the planet and skill in everything imaginable, but that doesn't mean that it will stop its search. The company is always looking for smoothly operating integrated design firms, and would particularly like to increase its competence in airport design.

AECOM made its official debut in October 2009. "Two years ago it was decided to reorganize the company," explained Tom Fridstein, an AECOM executive vice president and head of global architecture. "It had grown to such a size and there were so many companies we wanted to rebrand to one identity." The company's many disciplines were organized into five main business lines: Planning Design and Development, which includes architecture, engineering, landscape design, project management, and economics; Transportation, with everything from airports to bridges and tunnels; Energy, both generation and transmission; Environmental, from brownfield restorations to carbon footprint assessments; and Water, with wastewater treatment facilities,

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IMAGES COURTESY AECOM EXCEPT 1: CHRISTOPHER FREDRICK JONES; 6 & 10: ARSEN I VARABYEU; 9: SEUNG HOON YUM; 11: BENNY CHAN; 12: EDDIE KARAMELI; 13: CRYSTAL; 16: DON PEARSE PHOTOGRAPHERS; 17 & 19: TIM GRIFFITH

desalination plants, you name it. All of the business lines share a common financial structure, business development and marketing department, data systems, and, of course, human resources, as was shown in the example of the World Trade Center.

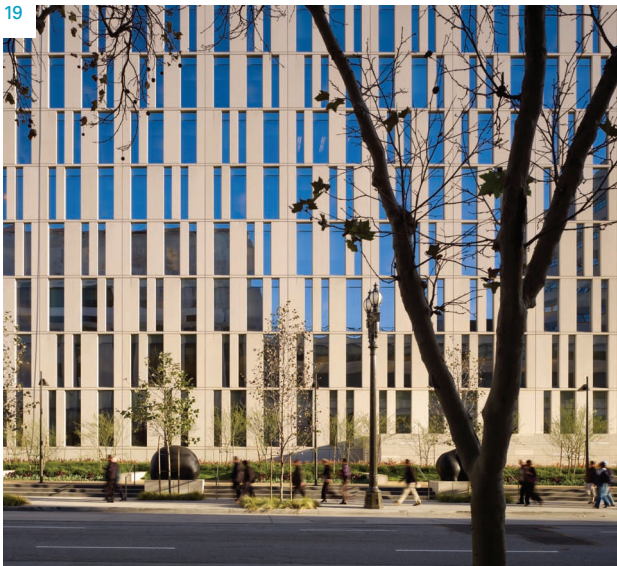
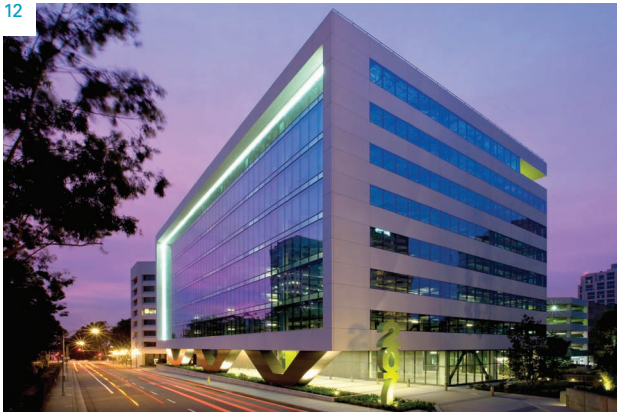
It is difficult to conceive of how such a many-limbed beast would even begin to function with one mind, but AECOM has devised a

fairly simple matrix to help navigate its global business. On one axis of this matrix are geographical regions, and on the other are business lines. While local offices are largely in charge of developing and maintaining their own business—as with many firms, most of AECOM's clientele are repeat customers, legacy clients of the legacy firms—the company's top leadership, which is mostly made up of architects and

engineers, is in charge of looking across geographical boundaries and market sectors to locate opportunities and assign resources as needed. This gives AECOM an edge over firms that may not have such a deep pool of talent to draw from, or a network of offices around the world. "If you're going to be global, your expertise is not going to exist in every location. That's where collaboration comes in,"

said Jon Miller, an AECOM senior vice president in the Arlington, Virginia, office. "If you have a project in Kuwait, but not the right people for it on the spot, you can draw from other regions and establish the right talent in the right location. The global market is changing," he added. "Today in Dubai they want people there on the ground. It used to be you could do it all from the U.S. and just send the

drawings. Now clients want people who are committed to the region." This global reach is also beneficial for AECOM clients that want to expand their business overseas. Rick Lincicome, an AECOM senior vice president who has come in from Ellerbe Becket, said that one of his old clients, a hospital based in South Dakota, wanted to expand its business outside of the U.S. They were thinking they would



- 1 Inner Northern Busway, Australia
- 2 Mercy Medical Center, Baltimore
- 3 Barclays Center, Brooklyn
- 4 Cedar Creek Windfarm, Colorado
- 5 Loyola Marymount University, LA
- 6 Judicial Center, Rockville, Maryland
- 7 Midtown Landscape Design, Tokyo
- 8 Giant Interactive, Shanghai
- 9 Samsung Cancer Center, Seoul
- 10 National Guard, Arlington, Virginia
- 11 RAND Headquarters, Santa Monica
- 12 207 Goode Office Building, Glendale
- 13 NASA New Town, Hampton, Virginia
- 14 University Hospital, Dubai
- 15 Yingze Streetscape, Taiyuan, China
- 16 Stafford Hospital, Stafford, Virginia
- 17 Van Nuys Flyaway, California
- 18 Dayton Air Traffic Tower, Ohio
- 19 Los Angeles Police Department, LA
- 20 2012 Olympic Masterplan, London
- 21 Heart of Doha Masterplan, Qatar

have to find another architect to do the job, one with more global experience. "We had to educate them that we actually had global reach," said Lincicome. "Joining AECOM is going to be great for that client."

Though enormous, AECOM tries to balance its portfolio with both large and small projects. "The challenge today is being able to operate locally and globally, to work on a small level and be able

to scale up," said Fridstein. "We operate like any other firm. We have the benefit of having a huge amount of people, but we can put together a team of two people or 200 people depending on the size of the project." And though of its 45,000 employees only 4,000 are in the Planning Design and Development division, of which about 1,500 are architects, it wishes to be seen as a design firm. "There's a fear that these large firms put design as a subset to construction," said Miller. "Not so here. We are very much about design. The upper management is made up of designers. When I look up I see architects above me, and that's comforting." If these desires sound a bit contradictory, that's because they are. How can an entity be both large and small, both dedicated to design and composed mostly of management types? Scaling project teams down to meet the demands of a given project is one thing, but operating like a small business with all of the cultural trappings of a boutique design house, and perhaps the guiding force of a single genius, is something quite different.

What this boils down to is a bit

of a personality crisis—if having multiple personalities is a crisis. The public launch of AECOM fused a multitude of businesses under one name, but it didn't create a single culture, at least not yet. For the time being, the firm seems happy to have those different voices all under the same roof. "When we merge with a company, it's because we think they're doing something very good," said Fridstein. "We don't want to lose what that is. I've seen other firms buy a company and dismantle it. Once they do that, they lose the value they've acquired." The large size and investment in a wide range of markets helps make the company stable, as when one sector is down, those that are up can carry things along. And the fact that it is publicly owned, without one defining principal at the top handing down the gift of their brilliance, provides for smooth changes of leadership. "When you're this large, you can't have one personality. Our very purpose is to be beyond one defining feature," said Lincicome. "We are AECOM, we can do anything."

AARON SEWARD IS AN ASSOCIATE EDITOR AT AN.

DAVIS & WARSHOW

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SUPPLEMENT 05

waterworks

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TRENDS:

TUBS:

TECH:

This year's most versatile faucet and fixture designs
Soak up a range of new shapes and materials for the bath
Time- and cost-saving innovations for kitchen and bath

now

on



Tap

TRENDS

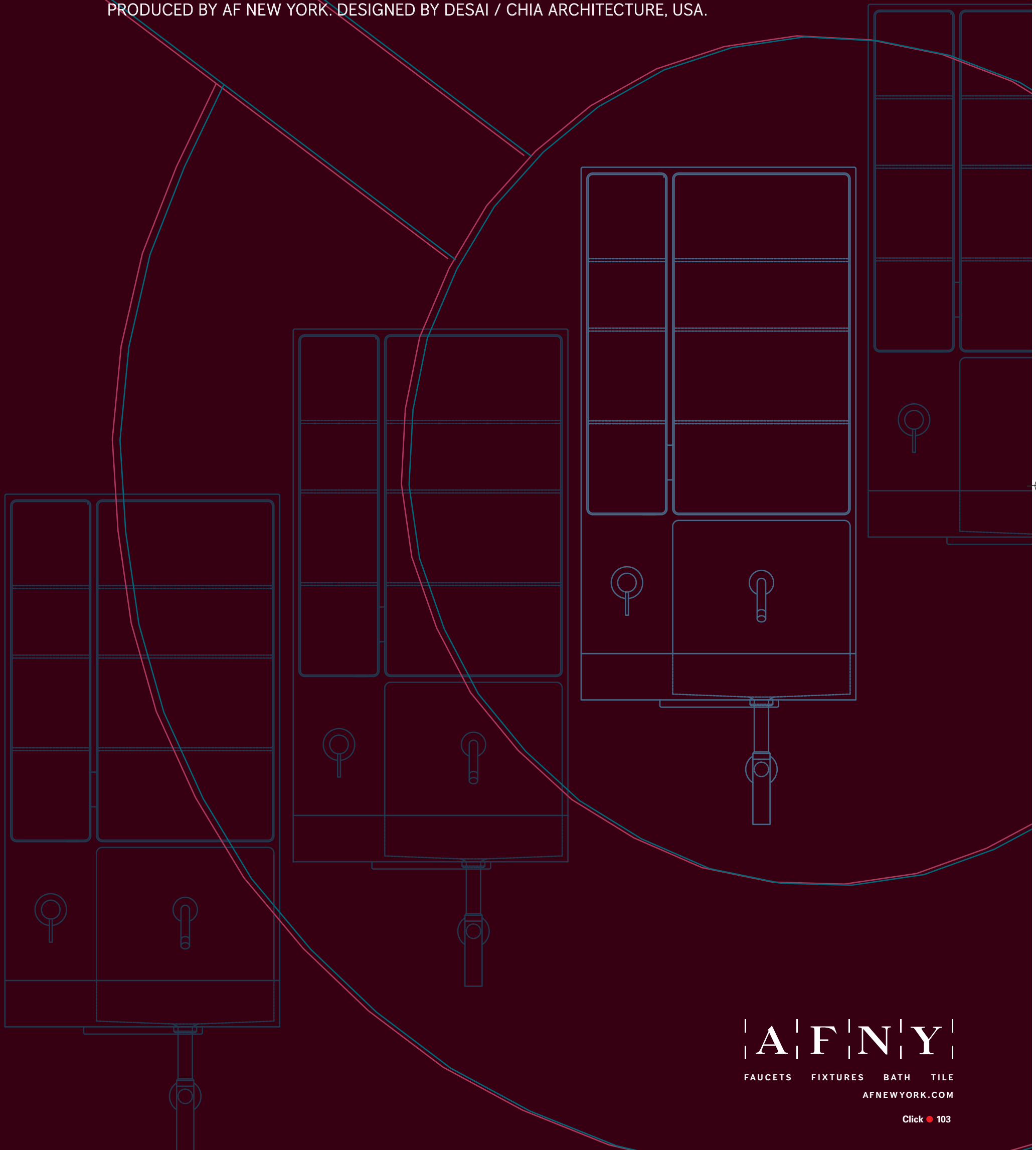
NEW CURRENTS

With everyone wanting to minimize environmental effects while maximizing performance, plumbing has a new mandate. Faucets and fixtures in baths and kitchens must do more than bring water into our lives, they must enhance energy performance, complement interior trends, and provide healthy solutions for both residential and commercial designs. Shaped by new low-lead legislation and the age-old desire to bring luxurious spa experiences into the home, this year's plumbing options offer a wave of smart innovations.

BY JENNIFER K. GORSCHÉ

RECESS_LAV

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1 WOLO
WEBERT ITALIAN
DESIGN

Available to the North American market through Elkay, Webert's aerodynamic Wolo series is low-lead compliant and meets EPA WaterSense certification guidelines for lavatory faucets. Also available for shower systems, the collection has chrome, satin gold, and matte black and white finish options.

www.webertusa.com
www.elkayusa.com

2 WATERLESS URINAL
NEO-METRO

The Waterless Urinal furthers Neo-Metro's sustainable line of products by operating without water and without chemical cartridges that end up in landfills. Stainless steel naturally reduces bacterial buildup, and the company's Enviro-Glaze powder coatings can be customized. Third-party certified as eco-friendly, the system can contribute to LEED points.

www.neo-metro.com

3 VERO BLACK
DURAVIT

Duravit's classic Vero collection has been reinvented in a high-gloss black ceramic, giving the angular forms of washbasins, toilets, and bidets a more sleek appearance. Meant to complement black-and-white color schemes, the collection is part of several new high-gloss and black pieces from the manufacturer.

www.duravit.com

4 PLIÉ TOILET
KALLISTA

The new Plié toilet features a seamless form that sits flush to the wall, making it ideal for contemporary interiors and easy cleaning. The high-efficiency design is WaterSense certified, with a top-mounted solid brass flushing mechanism offering 1 or 1.6 gallons per flush.

www.kallista.com

**5 LUMINIST VESSEL
SINK**
TOTO

TOTO's Luminist vessel sinks are as eye-catching as they are durable. Made of proprietary hybrid epoxy resin that doesn't release VOCs during production, the translucent vessels are heat-, impact-, and stain-resistant. Available in round and rectangular shapes, the sinks have an integrated energy efficient LED lighting system.

www.totousa.com

**6 ADAGIO CHAISE
LOUNGE**
STONE FOREST

Stone Forest's Siena collection is hand-carved from Siena Silver-Grey marble, allowing the stone's characteristics to come through without embellishment. The 700-lb. Adagio Chaise curves with the contours of the body while absorbing ambient room temperature or warmth from the sun.

www.stoneforest.com



7 FS3 SHOWER
VOLA

The latest evolution in Vola's line of freestanding shower fixtures, the FS3 offers a slender silhouette ideal for minimalist, or any modern, bathroom. The fixture integrates high-tech features including thermostatic and pressure controls. Like the FS1, the fixture was designed by Aarhus Arkitekterne A/S and is available in polished or brushed chrome or brushed stainless steel.

www.vola.dk



8 SADE AND
STRUCTURE
GRAFF
(ALSO ON PAGE 15)

Graff is expanding its Trends line of bath faucets with the Sade, a curved flat-edge spout and complementary handles, and Structure faucet (on cover). Lavatory faucets come in two finishes with single-handle, widespread, wall-mount, and floor-mount models. Coordinating sets for tub and thermostatic showers are also available.

www.graff-faucets.com
www.dwny.com



9 LOT WATER
DISPENSER
DORNBRACHT

Dornbracht's new line of hot water dispensers aims to eliminate the laboratory look from the kitchen with styles to complement the Tara and LOT collections created by Sieger Design. Both faucets are available in hot water or hot-and-cold models, which are designed for use with the InSinkErator water filter and tank set.

www.dornbracht.com



10 REFLECT
SHOWERHEAD
REFLECT

Using a cavity of water to heat its reflective surface, the Reflect showerhead prevents condensation from forming even in a steamy room. The result is a patent-pending showerhead and non-fogging shower and shaving mirror suitable for residential and commercial use and made in the U.S.

www.reflectshower.com



11 NOVA PODIUM FAUCET
CIFIAL

The Nova Podium lavatory faucet is a lead-free, all-brass design that can withstand more high-traffic use than faucets that use plastic components. Competitively priced for residential and commercial bathrooms, the single-handle faucet can be specified with a low-flow aerator to earn points toward LEED certification.

www.cifialusa.com



12 TWIN
VISMERAVETRO

Designed by Idelfonso Colombo and Daniele Di Vito for manufacturer Vismaravetro, the Twin creates space in which to store bathroom items and appliances, transforming the shower stall into a useful piece of furniture. Made of tempered safety glass, anodized aluminum, and a mirrored silver finish, the cabinet is 160 by 80 by 195 centimeters.

www.vismaravetro.it

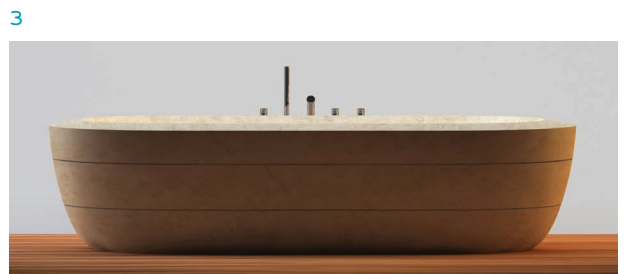
SOAK IT UP



1



2



3



4



5

TUBS

High design
baths reach
impressive
depths

1 HARIRI & HARIRI CRYSTALLINE BATHTUB RAPSEL USA

Taking inspiration from their new residential project in Salzburg, Hariri & Hariri's prototype Crystalline Collection for Rapsel simulates pieces of rock and crystal. This eye-catching shape continues the firm's interest in natural formations that are angular and faceted rather than curvilinear.

www.afnewyork.com

2 CARTESIO BATHTUB AGAPE (ALSO ON PAGE 16)

Agape's Cartesio bathtub is a versatile shape available as a freestanding, corner, wall, or niche-mounted unit, with storage and taps fitted to the bathtub, wall, or floor. Meanwhile, in Soho, the new Studio Anise showroom welcomes the Agape Store, featuring the largest North American display of Agape bath collections.

www.agapedesign.it

3 CNC BATHTUB ZANINELLI BAGNI

Identified by the CNC-fabrication technology used to generate them, each piece in Zaninelli Bagni's new collection is carved from a single piece of hand-selected stone. Designed by MrSmith Studio of Milan, the collection includes washbasins, shower receptors, and an oval bathtub with inclined backrest to maximize comfort.

www.zaninelli.it

4 BE BATHTUB WETSTYLE

Designed by Patrick Messier for Montreal-based Wetstyle, the Be Bathtub is inspired by the organic shape of an exotic fruit. The collection's tubs and sinks are available in a glossy finish or matte Wetmar, the brand's eco-friendly natural stone composite material.

www.wetstyle.ca

5 WISH BATHTUB PRODUITS NEPTUNE

The Wish collection of freestanding bathtubs and above-counter sinks are composed of a solid-shell, 100 percent polymer structure that is resistant to stains and has a finish that is glossy and smooth to the touch. Tubs are available in rectangular and oval shapes with an optional raised backrest, as shown.

www.produitsneptune.com



Sanitaryware, bathroom furniture, bathtubs, shower trays, wellness products and accessories: Duravit has everything you need to make life in the bathroom a little more beautiful. More info at Duravit NYC, 105 Madison Avenue, New York, NY 10016, Phone + 1 212 686 0033, info@us.duravit.com, nyc.duravit.com



TURNED ON

TECHNOLOGY

A little behind-the-scenes innovation goes a long way

1 IBOX UNIVERSAL PLUS HANSGROHE

With iBox Universal's ten-year anniversary approaching, Hansgrohe has introduced the iBox Universal Plus, a rough-in valve that accommodates over 150 trim sets—Hansgrohe, Axor, thermostatic, and pressure-balanced—allowing contractors to specify only one valve while incorporating sound- and waterproofing technology and consistent high water flow.

www.hansgrohe.com

2 IN-WALL CARRIER GEBERIT

Geberit's concealed carrier system requires only four connections to the floor and studwork, allowing the frame to withstand loads up to 880 pounds. Actuator plates are removable for maintenance access to concealed tanks and flushing mechanisms, and frames come complete with necessary plumbing and drainage connections.

www.geberit.us

3 HYBRID ENERGY SYSTEM KOHLER

Available exclusively with Kohler's wall- and deck-mounted Insight Touchless Faucets, the Hybrid Energy System is designed to last 30 years without replacement or labor-intensive battery changes. A patented low-energy draw sensor prevents high-current draws and preserves the hybrid energy cell, which is recyclable at the end of its lifetime.

www.kohler.com/commercial

4 RED MONO GROHE


A companion to its line of Blue water filtering faucets, Grohe's Red Mono faucets deliver boiling water on demand from an under-sink heater with a four- or eight-liter capacity. The Red Duo model provides boiling water as well as a standard hot- and cold-water faucet. Both systems are childproof.

www.grohe.com

5 STYLETHERM CALIFORNIA FAUCETS

The StyleTherm thermostatic shower system from California Faucets is a precise temperature dial available at the same cost as conventional pressure-balance controls. Each tub and shower application has its own temperature control, allowing users the flexibility to use them at once or independently.

www.calfaucets.com




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JUNE

WEDNESDAY 16
LECTURES

Lynden Miller
How Good Design Affects the Quality of City Life
6:00 p.m.
New York School of Interior Design
170 East 70th St.
www.nysid.edu

Francis Morrone
How the Architectural Walking Tour Built the Preservation Movement
7:00 p.m.
Brooklyn Historical Society
128 Pierrepont St.
www.brooklynhistory.org

THURSDAY 17
LECTURES

Richard Sobelsohn and George Houston
Indian Businesses Go Green
6:00 p.m.
The Chrysler Building
405 Lexington Ave.
www.mosessinger.com

Alex Garvin
Conversations on New York 1
7:00 p.m.
Rose Auditorium, Cooper Union
41 Cooper Square
archleague.org

SYMPOSIUM

New York Harbor in the 21st Century
Paula Berry, Leslie Koch, Regina Myer, et al.
6:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

FRIDAY 18
EXHIBITION OPENINGS

Andy Warhol: The Last Decade
Brooklyn Museum of Art
200 Eastern Pkwy.
www.brooklynmuseum.org

The Limit as the Body Approaches Zero
Rafael Sanchez
Exit Art
475 10th Ave.
www.exitart.org

EVENT

Romantic Rooftops
6:30 p.m.
The Morgan Library & Museum
225 Madison Ave.
www.themorgan.org

SATURDAY 19
EVENT

Rise of Wall Street Walking Tour
3:00 p.m.
Federal Hall
26 Wall St.
www.skyscraper.org

SUNDAY 20
LECTURE

David Herlihy
The Lost Cyclist
2:00 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

EVENT

Punk Island
10:00 a.m.
Governors Island
makemusicny.org

WITH THE KIDS

Urban Animals: Family Workshop
1:00 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

TUESDAY 22
LECTURES

David Freeland
Automats, Taxi Dances, and Vaudeville: Excavating Manhattan's Lost Places of Leisure
6:30 p.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

Jason Austin, Aleksandr Mergold, Michael Loverich, Antonio Torres, et al.
Architectural League Prize
7:00 p.m.
Sheila C. Johnson Design Center
The New School
66 5th Ave.
archleague.org

SYMPOSIUM

Shifting Paradigms: Design in Transition
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EVENT

Building Materials and Sustainable Design
12:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

WEDNESDAY 23
LECTURE

Terry Schnadelbach
The Life and Works of Landscape Architect Ferruccio Vitale
6:30 p.m.
New York School of Interior Design
170 East 70th St.
www.nysid.edu

SYMPOSIA

The Physical City: Planning, Design, and Development
Amanda Burden, Donald Elliott, et al.
6:00 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

Construction Planning and Management in New York City
9:00 a.m.
CUNY Graduate Center
365 5th Ave.
www.nyiec.org

The Future of Parking
James O'Connor, Gabe Klein, Lisa Delplace, and Robert Thomson
6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

EXHIBITION OPENING

A Day Like Any Other
Rivane Neuenschwander
New Museum
235 Bowery
www.newmuseum.org

THURSDAY 24
LECTURE

Gunnar Birkerts
Paul Rudolph Foundation Modern Architects Salon
6:45 p.m.
Modulightor
246 East 58th St.
www.paulrudolph.org

EXHIBITION OPENING

Our Cities, Ourselves: The Future of Transportation in Urban Life
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

FRIDAY 25
EVENTS

Backyard Birds: An Evening of Prose and Music Celebrating Charles Burchfield
7:00 p.m.
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

Lena Herzog: Lost Souls

6:00 p.m.
International Center of Photography
1133 Avenue of the Americas
www.icp.org

Sympathetic Resonance

Joshua Kirsch
7:00 p.m.
3rd Ward
195 Morgan Ave., Brooklyn
www.3rdward.com

SATURDAY 26

EXHIBITION OPENING

At Home/Not at Home: Works from the Collection of Martin and Rebecca Eisenberg
Bard College
Annandale-on-Hudson, NY
www.bard.edu

EVENTS

Fashion Showcase: Brooklyn Style
11:00 a.m.
Brooklyn Museum
200 Eastern Pkwy., Brooklyn
www.brooklynmuseum.org

Our Cities, Ourselves: Architects, Developers, and Transport Planners on the Future of the City
11:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

WITH THE KIDS

Design Kids: Design a Zine!
11:00 a.m.
Cooper-Hewitt, National Design Museum
2 East 91st St.
www.cooperhewitt.org

SUNDAY 27

LECTURE

Francoise Gilot
An Encounter with Picasso
1:45 p.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

MONDAY 28

LECTURE

Benedetta Tagliabue
Spotlight on Design
6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

SYMPOSIUM

Designing Women
6:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

TUESDAY 29
LECTURES

Paul Katz, Antony Vacchione, et al.
Hong Kong: Architectural and Urban Perspectives
5:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Emily Abruzzo, Gerald Bodziak, et al.
Architectural League Prize
7:00 p.m.
Sheila C. Johnson Design Center
The New School
66 5th Ave.
archleague.org

WEDNESDAY 30
LECTURES

Ken Smith
biglittleskipthemiddle
6:30 p.m.
Columbia University
Havemeyer Hall, Rm. 309
116th St. and Broadway
ce.columbia.edu/
Landscape-Design

Lauren Yarmuth and Colin Brice
Not Business as Usual: Starting and Running a Business With an Emphasis on Sustainability
12:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENING

Projects 93: Dinh Q. Lê
Museum of Modern Art
11 West 53rd St.
www.moma.org

JULY

THURSDAY 1
SYMPOSIUM

Our Cities, Ourselves: Images of 2030
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENING

Jill Magid: A Reasonable Man in a Box
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

SATURDAY 3
EVENT

Warm Up at PS1
3:00 p.m.
MoMA PS1
22-25 Jackson Ave.
Long Island City
ps1.org

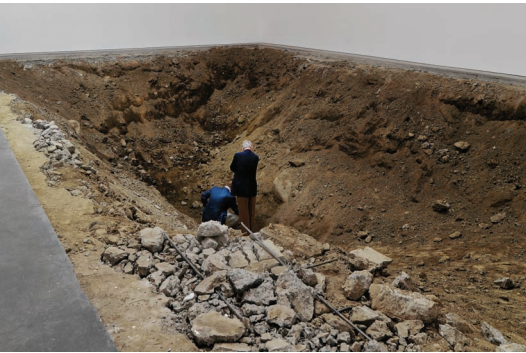


COURTESY BRUNO CALS AND 1500 GALLERY

BRUNO CALS: HORIZONS

1500 Gallery
511 West 25th Street
Through July 31

The almost abstract series of prints by Brazilian photographer Bruno Cals could show race tracks, prisons, railroads, or meadows. But what Cals has captured through his lens are in fact some of the world's most seductive new buildings. In the second exhibition at 1500, a new gallery with a focus on Brazilian photography, what resembles swells of water in *Prada* (2008, above) turns out to be the facade of Herzog & de Meuron's Prada store in Aoyama, Tokyo. Another shot shows not an undulating sheen of ice but the Maison Hermès by Renzo Piano in Ginza, Tokyo. Other images offer close-ups not of trophy architecture but of everyday structures that prove just as surprising. What at first glance looks like a lush field is a brick building in Palermo, Buenos Aires, studded with graffiti and crossed by an electrical wire. Cals, an acclaimed fashion and advertising photographer, divides his time between commercial and personal projects, launching *Horizons*, his first series of architectural images, in 2008. Six of the twelve images in the series—depicting buildings in São Paulo, Tokyo, and Buenos Aires—are on view as digital C-prints, while the rest are displayed on a LCD screen. Probing themes of “presence versus emptiness, and search versus satisfaction,” Cals finds thrilling new perspectives in the familiar world around us.



COURTESY BRANT FOUNDATION ART STUDY CENTER

URS FISCHER: OSCAR THE GROUCH

Brant Foundation Art Study Center
941 North Street
Greenwich, Connecticut
Through Spring 2011

In this solo exhibition at the Brant Foundation Art Study Center, Swiss artist Urs Fischer offers his latest sardonic engagement with the art-world establishment. Entering the one-year-old Greenwich art space, which is open by appointment only, visitors are greeted by two larger-than-life wax effigies of the super-collector Peter Brant. These candle-sculptures are lit during visiting hours, slowly melting away against a wallpapered backdrop of Warhol canvases and Basquiat books—a two-dimensional facsimile of the library and “art deco room” of Brant's own residence, located across the street from the gallery. Other works on view are equally architectonic: Visitors wander through a one-quarter scale model of the Brant center itself—detailed in all the particulars but devoid of art—and arrive at the installation *You* (2007, above) which consists of an enormous hole dug into the gallery floor. Evoking the natural history of the center's Connecticut surroundings, the ten-foot-deep excavation through poured concrete puts the soil of this former farmland on display. The entropic theme continues in three large paintings that Fischer refers to as “dust paintings,” each a magnified screen print of tiny debris piles and dust bunnies that accumulate in every office, home, and gallery. The work perhaps nods to the slogan of the garbage-bin-dwelling Muppet mentioned in the show's title: “I love it because it's trash.”



COURTESY MIT PRESS

The Future at Home

Becoming Bucky Fuller
Loretta Lorraine
MIT Press, \$29.95

Fuller Houses: R. Buckminster Fuller's Dymaxion Dwellings and Other Domestic Adventures
Federico Nader
Lars Müller Publishers, \$39.95

Ever the anomaly in the world of architecture—from his early days peddling standardized concrete masonry units to his later forays into geodesic domes—Buckminster Fuller (1895–1983) remains an enigma, even after finally being invited into the inner rings of the architectural pantheon. Following on 2008's *Starting with the Universe*, organized by the Whitney Museum, come two books—one on him, one about his ideas—centering on Fuller's epic struggle with the evolution of the Dymaxion House.

Loretta Lorraine focuses on Fuller's biography and on the Dymaxion House in *Becoming Bucky Fuller*, which she declares a "revisionist study." The other, *Fuller Houses* by

Federico Nader, uses Fuller as an armature to explore the ideas and images surrounding his development of the Dymaxion House as something less concerned with an "object than with the project." As narrow as the former is, the latter is broad. And this concern with the project, Lorraine has determined, follows out of Fuller's failure at producing the object.

Lorraine argues that Fuller revamped himself as a visionary of domestic architecture when he could not mass-produce his Dymaxion House. Fuller spent the better part of the late 1920s to 1930s developing various prototypes of what eventually became the only two built Dymaxion Houses, which were recently coupled into an exhibition at the Henry Ford museum. Despite his unwavering belief and determination that his designs were the future of domestic architecture, Fuller eventually realized architectural, societal, industry, and most importantly, investor support were not forthcoming. Thus he decided to repositioned himself, according to Lorraine, as an idealistic visionary.

Fuller's development as a salesman and a dedicated entrepreneur, for better or worse, is well documented. He tenaciously engaged possible investors, presented questionable patents, and requested that the AIA support his project. The AIA flatly

rejected Fuller on the grounds that they do not support mass-produced architecture. Lorraine uses these opportunities to discern the factual Fuller from the fictional—such as his presenting the Dymaxion as a project ready for production—by highlighting discrepancies between accepted history and "fact."

However, only in the last chapter does Lorraine delve into "revisioning" Fuller's history. The evidence for this emerges from the autobiographical notes Fuller wrote in 1939 for a colleague at Time, Inc. for an unpublished article. Fuller consciously came to terms with his failing enterprise and focused on promoting the visionary, futuristic aspects of his design. This document provided the historical base for all subsequent interviews and histories. This is the revisionist study, and Lorraine painstakingly provides the lead up to it.

As much as Lorraine focuses on Fuller's personality during the development of the Dymaxion House, Federico Nader focuses on the cultural context happening concurrently to Fuller's perpetually transforming project. Readers encounter Diego Rivera, Adolf Loos, Frederick Kiesler, and the ever-present Le Corbusier, among others.

Fuller Houses categorizes itself around themed chapters on inno-

vation, enclosure, lightness, form, control, and the artifact that the Dymaxion House ultimately became. Each calls upon contemporaries of Fuller to explicate the timeliness of his theories, practices, or their advanced nature.

The first, "Flying Fish," tackles the influence of progress and innovation that ultimately yielded to aerodynamics. As such, Fuller presented the Dymaxion as an engineering and technological feat that reduces friction with the natural environment and reduces the physical labor of inhabitants so they could devote themselves to other, more pleasurable or self-enriching endeavors.

One of the odder pairings is the

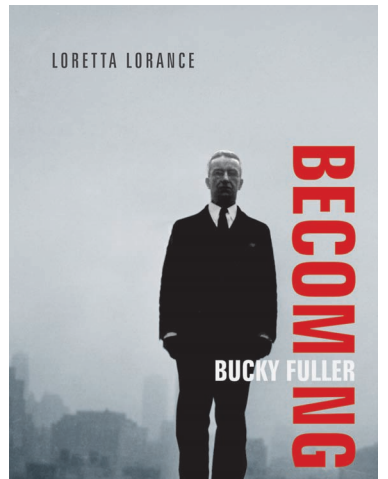
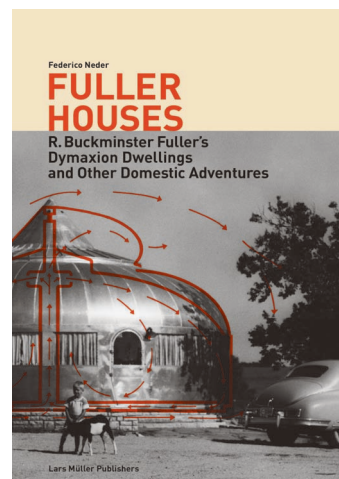
discrepancy between the stark lines of Adolf Loos' 1903 apartment and the overly textured and cushioned interior. This was the exact approach Fuller took to make the unfamiliar form of the Dymaxion seem more domestic to potential investors. Nader reveals this as the root of the discrepancy between yearning for technological advancement and a cushy lifestyle.

In the chapter "Industrial Dance," the image of Diego Rivera inspecting Fuller's Dymaxion Car initiates the conversation between the intermingling of the machine and the organic, such as Rivera represented it in his murals. However, while Fuller's rounded forms, Nader points out, coincide with aesthetic developments, they really evolve from his technological investigations. The chapter concludes with comparing Kiesler's *Endless House* to the Dymaxion House as both projects combine "in a single gesture the sensuality of form and the precision of geometry." Nader notes that the former failed to escape abstraction and the latter couldn't escape the limits of technology.

Nader's final pages continue the vector of these themes into contemporary investigation—the sinuous forms, techno-aesthetics, and prefabrication. Ultimately, both books illustrate that the Dymaxion House at different stages of its development meant something different even to its designer, either as a product of the day or a vision of the future.

I found Lorraine's book not difficult to read but difficult to enjoy. Its highly academic tone and structure focuses on personal minutiae and rests well in the hands of researchers. Written chronologically, the book progresses from event to event, strung together with quotes and citations, dry facts over compelling narrative. Conversely, Nader's book reads as a comparative history that ties together architectural and artistic achievements to create a context of creativity. Anecdotes and disparate references make interesting revelations and connections. These create a richer understanding of the items that intrigued Fuller's investigations as well as the broader society into which Fuller loosed his provocations.

JAMES WAY IS A NEW YORK-BASED WRITER.



THE ARCHITECT'S NEWSPAPER JUNE 16, 2010

SMITHSON, DAUGHTER & SON

Earthworks: Robert Smithson, Sam Durant, and Mary Brogger
Museum of Contemporary Art
220 East Chicago Avenue
Chicago
Through September 5

It's hard to top the sight of Robert Smithson skipping along *Spiral Jetty*. Toward the end of the film he made documenting the earthwork's construction on the Great Salt Lake in 1970, the artist picks his way over the 1,500-foot-long, 15-foot-wide counterclockwise coil of mud and black basalt rocks, letting viewers grasp its scale for the first time. It's an unusually playful moment for a movie that links land art to cosmic phenomena and prehistoric natural forces. Earlier footage conflates the monstrous dump trucks building *Spiral Jetty* with dinosaurs.

Smithson's 32-minute film is the centerpiece of *Earthworks*, relegating the rest of the show—two sculptures by Sam Durant and Mary Brogger—to proof of the late artist's continuing influence. While Durant and Brogger respond to Smithson's *Partially Buried Woodshed* rather than *Spiral Jetty*, the two projects, completed a few months

apart in 1970, both address entropy, a favorite Smithson theme. (He created *Partially Buried Woodshed* during a residency at Ohio's Kent State University, piling dirt onto a wooden structure until its central roof beam cracked.) Both works changed in ways Smithson, who died in a plane crash in 1973, couldn't anticipate. *Spiral Jetty* was submerged for decades by the Great Salt Lake, and within the past few years has been threatened by oil drilling. A few months after the artist finished *Partially Buried Woodshed*, it became an unofficial memorial to the four Kent State students killed by the National Guard that year. Burned by arsonists, the structure was removed from campus in 1984.

This dark history influences Durant's 1998 installation *Partially Buried 1960s/70s Dystopia Revealed* (Mick Jagger at Altamont) and *Utopia Reflected* (Wavy Gravy at Woodstock). Dirt piled on two mirrors—

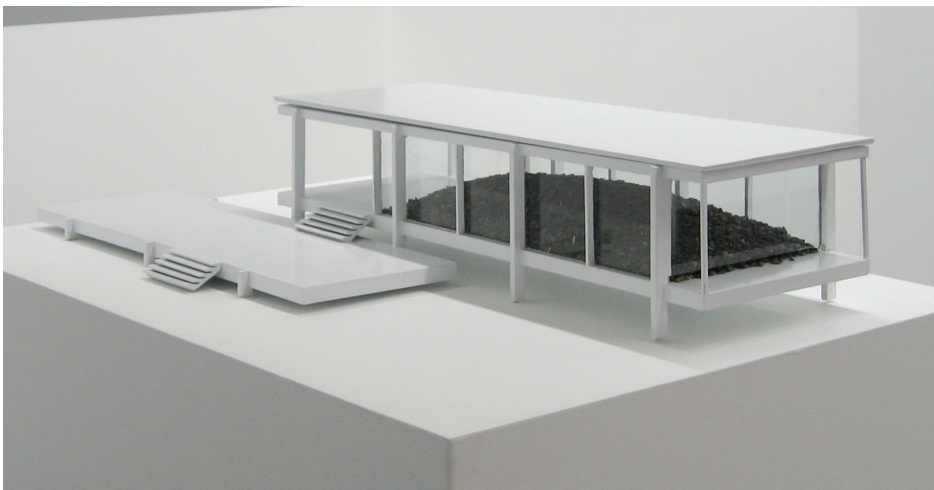
references to Smithson's sculptures—hides two speakers. One plays a recording of peace activist Wavy Gravy speaking at Woodstock. The other broadcasts Mick Jagger's pleas for calm at Altamont, which the Rolling Stones hoped would be their "Woodstock West" before the concert degenerated into fatal violence. The two men's voices blur into incoherent shouting, suggesting that Woodstock's hippie triumph is inseparable from the traumatic end of 1960s idealism. The horrors of the era won't die; they speak to us from Durant's twin grave mounds. We get it: It was a heavy time—but the weight of all these historical and art-historical references threatens to suffocate viewers.

Brogger's *Earthwork* (2000) introduces some welcome humor. The artist turns a small model of the Mies van der Rohe-designed Farnsworth House in Plano, Illinois, into a birdhouse, sully the modernist icon with

Left: Mary Brogger's *Earthwork* (2000). Right: Sam Durant's installation from 1998.

a pile of birdseed resembling Smithson's mud and rocks. (Michael Green and Diana Nawi, who organized *Earthworks* for the MCA, also note Brogger's debt to Walter De Maria's *Earth Room*.) The grave that *Earthwork* brings to mind belongs to Mies and he is spinning in it. Brogger's sculpture stops seeming absurd, however, once one recalls the real Farnsworth House's encounters with nature: The Fox River has flooded the landmark several times, causing severe damage in 1996 and 2008. Smithson—who expected salt crystals to engulf *Spiral Jetty* and considered the weathering of *Partially Buried Woodshed* part of the piece—might have appreciated the entropy.

LAUREN WEINBERG IS THE ART + DESIGN EDITOR AT TIME OUT CHICAGO.



COURTESY MCA

Storytime

Architecture and Narrative: The Formation of Space and Cultural Meaning
Sophia Psarra
Routledge, \$53.95

In her book *Architecture and Narrative*, Sophia Psarra explores on the one hand, "how spatial and cultural meanings are constructed in buildings and how they are communicated to their viewers," and on the other, "the relationship between conceptual structure and perceptual experience." To do so, she takes up examples of specific buildings or narratives, for example Sir John Soane's Museum and Jorge Luis Borges' short fiction and museum exhibition design, and performs close analysis of these works, focusing on form, composition, and users' experiences of spaces, as well as how these works communicate "cultural content."

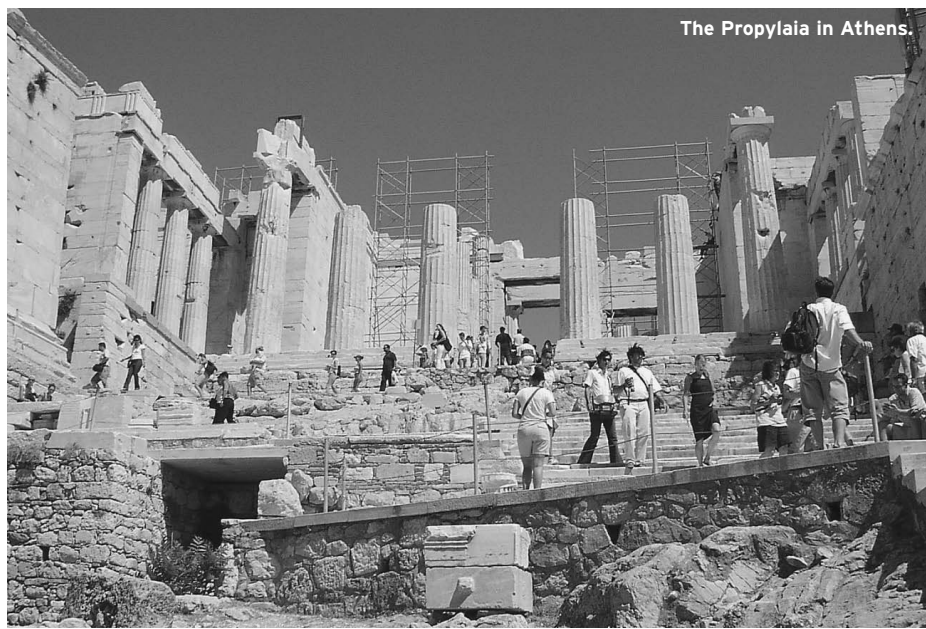
The result is a rich investigation of how spaces and buildings communicate meaning, both in terms of form and social and historical context. For example, in an investigation of the Parthenon

and the Erechtheion in the first chapter of the book, Psarra constructs a narrative around and about these two structures, considering the buildings' physical relationship to each other and to surrounding structures, along with mythic narratives associated with each building and their existing interpretations. She concludes that the two buildings work in concert, the Parthenon forming "a conceptual and narrative unity" in contrast with the Erechtheion, which communicates a less hierarchical, more "open-ended message."

Psarra, a professor of architecture at the University of Michigan's Taubman College of Architecture and Urban Planning, provides incredibly detailed, thoroughgoing analyses of each of the examples she presents, though at times it is difficult to work out exactly why or how she has chosen them. (This is compounded by the fact that there is little to no mention of the particular structures or stories outside of the chapter in which they are discussed.) While Borges' short fiction would seem an obvious choice for a discussion of architecture and narrative, the same could be said for the works of other

authors or genres. Why Borges, and not, for example, Gothic literature? Indeed, why literature alone and not film? Film seems an ideal starting point for an investigation into the relationships between sequencing, composition, and perception of architectural space but, though Psarra does mention Sergei Eisenstein and his concept of montage, the issue of film is not taken up.

In his essay "Narrative Space," film historian Stephen Heath gives an astute analysis of the way space and narrative interact in film, and furthermore the way this relationship is carefully "coded" so as to be intelligible by film audiences. In so doing, he deals with the problem of "filmic construction of space, of achieving a coherence of place and positioning the spectator as the unified and unifying subject of its vision." The essay would thus seem an ideal way to address the relationship between conceptual structure and perceptual experience. Heath's study, or an analysis of any number of other discussions of filmic space or even examples from films, would have granted complexity to Psarra's argument, providing yet another



SIMON UNWIN

point of reference from which to explore her central thesis, and in the process extending its implications.

Regardless, the issue of Psarra's choice of examples is less troubling if one thinks of *Architecture and Narrative* in terms of a series of discrete case studies, in which the author tests her hypotheses regarding the interrelationship of built form, perception, and meaning. Thinking of the book in these terms, it appears more as a starting point than a series of studies that lead

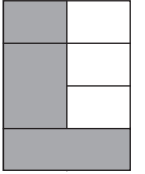
to a definitive conclusion. *Architecture and Narrative* does provide a model for how one might consider a building's social and cultural contexts in relation to its aesthetics, and, as part of this, suggests that buildings exist within a web—or "dynamic network," in Psarra's words—of different meanings. Narrative is one way to take into account the totality of this "dynamic network." Moreover, discussing architecture in relation to narrative allows Psarra to consider the

temporal aspect of architectural analysis, which includes both the points of divergence and convergence among different interpretations of a single building, as well as shifting and multiple meanings. Since such meanings can change over time, Psarra has offered a way of looking at and interpreting architecture that is rich in its complexity and rife with possibility.

EMILY PUGH IS A PROFESSOR AT PRATT INSTITUTE'S SCHOOL OF ART AND DESIGN.

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COURTESY/ISABELLA GARDNER MUSEUM ARCHIVES

The Isabella Gardner Museum, circa 1920.

have been announced or unveiled for the Isabella Stewart Gardner Museum (Renzo Piano), the Boston Museum of Fine Arts (Foster + Partners), and the Kimbell Art Museum (also Renzo Piano).

The press release for the Kimbell project characterizes Piano's addition as a "dialogue with Louis Kahn," an idea echoed by the *New York Times* architecture critic Nicolai Ouroussoff in his May 27 article, "Two Architects Have a Meeting of Minds at a Texas Museum." Ouroussoff wrote that Piano's addition is set 90 feet to the west of Kahn's building in an area that is "currently a vast lawn dotted with trees."

Not mentioned in the press materials or that article is the dialogue Kahn had with his patron about that "vast lawn dotted with trees." In a 1969 letter to Mrs. Kimbell, he wrote: "the west lawn gives the building perspective." Accompanying the letter was a sketch of the project with portions labeled "MUSEUM" and "ENTRANCE OF THE TREES" in bold-faced caps.

I too wish I could have a dialogue with Lou Kahn. If I could, I would ask him why he decided to preserve the pre-existing grove of trees. Were culture and nature meant to echo each other with his new design? Was the existing allée a parallel structure to the portico he was proposing? Was he also honoring the connection to the larger neighborhood context and the existing allées that crossed West Lancaster to the south? Is the processional arrival experience from the west lawn, to the allées, to the Yeopan grove in the gravel courtyard a narrative in which architecture grows out of the landscape?

I thought about the concept of a processional arrival experience and the idea of architecture growing out of the landscape as I reviewed the press materials for the Gardner and the MFA (or the New MFA, as it has been rebranded). Both are contiguous with the Back Bay Fens of Boston's Emerald Necklace Park System. Frederick Law Olmsted designed this chain of open spaces between 1879 and 1892. The Necklace is the first urban greenway in the world and is a potential World Heritage site, according to many landscape historians.

Gardner knew the neighborhood well, having owned a residence on Beacon Street since the early 1860s. She also knew Olmsted. He consulted on her Brookline estate, Green Hill, from 1886 to 1887, and records show she was still in communication with the firm as late as 1895. Gardner would have seen the build-out of the Necklace as it progressed, and wisely realized that this site would provide unrivaled views up and down the Muddy River. It was no accident in 1898 that she purchased this particular plot of land on the Fens, or that she named her villa Fenway Court.

Immediately to its east, the MFA, designed by Guy Lowell, opened in 1909, six years after Fenway Court. With entrances on both the Fens and Huntington Avenue, the MFA reached out into the Back Bay community on its city side and park side. (Like many urban parks, the Necklace fell into disrepair in the 1970s and during that decade the MFA closed its Fenway side.)

In 2008, after being closed nearly three

decades, the original Fenway entrance was reopened as part of the Foster + Partners plan. In a recent conversation with MFA director Malcolm Rogers, he said one of the goals of the masterplan was to "make the museum part of the park" and that from the start Foster told him, "you must respect your existing building, its language, and its associated processional experience." Foster, Rogers says, went on to note that you have "to live with what your architecture is telling you to do." For the MFA and its consulting landscape architects, Gustafson Guthrie Nichol, this was very much a guidepost. In fact, Rogers would "like to see a full restoration of the Fens, making it a potent urban recreational area so that one can enjoy the Muddy River as they walk in a friendly environment buzzing with life—a great park in a great city."

Contrast Foster's approach to Piano's, which is closing the entrance on the Fens (except for special events) and relocating it around the corner. The Gardner's director Anne Hawley claims the 70,000-square-foot requirement for new construction and anticipated increased visitation necessitates this action. According to their press release, Piano "has responded to the Museum's need for functional space by creating a conversation with Isabella Gardner's Museum." Is this a conversation or an echo chamber? Here we go again.

What are the values and what is the context for guiding change? How do we measure success? The former *Boston Globe* architecture critic Robert Campbell (and Gardner project consultant) recently noted that Piano's building suggests "all the arts, from Titian to a well-turned double play, are present in the Fenway." Moreover, in an article about the project this past January, Nicolai Ouroussoff suggested "the preservationists should put away their torches and pitchforks." And then what?

It is worth noting that neither of these journalists mentioned Olmsted. Nor do they mention Gardner's whimsical 1907 carriage house, a structure demolished last July to make way for the new building and its reoriented entrance. This structure, inspired by a building in the southern Italian town of Altamura, was a contributing feature to what may have been the only surviving villa complex in the Back Bay. Hawley said that after "five years of planning we concluded that moving or gutting the building was not an option." How did we get back to tabula rasa? Wasn't the architect up for the challenge? Moreover, how do we get invited to the private séances where celebrated architects converse with deceased architects and patrons?

Can holistic curatorial stewardship be achieved in 21st-century museum design? Is there an opportunity for reflection? Let's see every student of architecture, planning, landscape architecture, historic preservation, and museum management high tail it to the Back Bay to compare and contrast and judge for themselves. For all the celebrated transparency and light in these new centers of energy, why are we and the historic designed landscape all too often left in the dark?

CHARLES A. BIRNBAUM IS PRESIDENT AND FOUNDER OF THE CULTURAL LANDSCAPE FOUNDATION IN WASHINGTON, D.C.

Museum Stomping Grounds

Flush economic times in the past decade brought ambitious museum expansions and expansion plans, while the recent economic downturn has led to the downscaling of some plans and a pause for others. This hiatus, from which we appear to be re-emerging, is not necessarily a bad thing. In fact, I believe it's an opportunity for expansion-minded institutions to engage in a more holistic reevaluation of their proposed building and site expansion programs, one that would result in built work in which curatorial values previously placed solely on architecture and collections would be extended to include landscape, and both the *physical* and *historical* context for the museum would be given weight in planning and design decision making.

Two projects completed in the mid-2000s begin to illustrate this issue. On the *physical* context side, new downtown museums seen as dynamic community centers opened in Minneapolis (Herzog and de Meuron's Walker Art Center, 2005) and Denver (Daniel Libeskind's Denver Art Museum, 2006). The Walker is a neighbor to the city's oldest mapped parkland, Loring Park, known in the 1880s as Central Park, but there's no sense of connection between the two. In Denver, the museum's setting includes a significant landscape, Civic Center, one of the nation's premier City Beautiful-era designs whose continuum of planners and landscape architects includes Frederick Law Olmsted, Jr., S.R. DeBoer, and Edward Bennett. Libeskind's ambition did not stop with ignoring this

National Historic Landmark—eligible public park—he completely redesigned it. Fortunately that design was rejected in 2007.

Those were lost opportunities vis-à-vis contiguity. In other instances, museum additions led to the demolition of potentially significant works of postwar landscape architecture. Take the recently unveiled expansions at Richmond's Virginia Museum of Fine Arts (designed by Rick Mather) and the Tampa Museum of Art (Stanley Saitowitz). Both had landscapes by Presidential Medal of Arts Recipients, landscape architects Lawrence Halprin (Virginia) and Dan Kiley (Tampa). Halprin's 1974 commission was significant because it was his only realized design for an outdoor sculpture garden *and* he actually selected and sited all but one of the sculptures. Kiley's 1984 commission for what was then NationsBank is considered to be one of his most important. The Kiley design was scheduled for demolition as part of Rafael Viñoly's \$76 million expansion plan in 2001. The plan was scrapped due to cost, and the Kiley design may yet be restored.

Collectively, these examples raise questions about the management policies at these institutions and the challenge to extend stewardship practices beyond art and architecture to include landscape.

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